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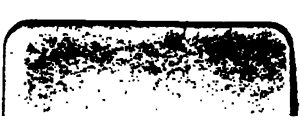
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HISTORY OF
PROSE FICTION

BY

JOHN COLIN DUNLOP

NEW EDITION REVISED WITH NOTES
APPENDICES AND INDEX

BY

HENRY WILSON

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HISTORY OF FICTION.

CHAPTER VII.

ORIGIN OF ITALIAN TALES.—FABLES OF BIDPAI.—SEVEN WISE MASTERS.—GESTA ROMANORUM.—CONTES ET FABLIAUX.—CENTO NOVELLE ANTICHE.—DECAMERON OF BOCCACCIO.

IT seems not a little remarkable that Italy, which produced the earliest and finest specimens of romantic poetry, should scarcely have furnished a single prose romance of chivalry. This is the more remarkable, as the Italians seem to have been soon and intimately acquainted with the works of the latter description produced among the neighbouring nations. Nor does this knowledge appear merely from the poems of Pulci and Boiardo, but from the authors of a period still more remote, in whom we meet with innumerable allusions to incidents related in the tales of chivalry. Dante represents the perusal of the story of Lancelot, as conducting Paolo and Francesca *al doloroso passo* (Inf. c. 5), and elsewhere shows his acquaintance with the fabulous stories of Arthur and Charlemagne (Inf. c. 31 and 32, Parad. c. 16 and 18). Petrarch also appears to have been familiar with the exploits of Tristan and Lancelot (Trionfi, &c.). In the Cento Novelle Antiche there exists the story of King Meliadus and the Knight without Fear; as also of the Lady of Scalot, who died for love of Lancelot du Lac. There, too, the passion of Yseult and the phrensy of Tristan are recorded; and in the sixth tale of the tenth day of the Decameron, we are told that a Florentine gentleman had two daughters, one

of whom was called Gineura the Handsome, and the other Yseult the Fair.

Nevertheless the Italians have produced no original prose work of any length or reputation in the romantic style of composition. This deficiency may be partly attributed to national manners and circumstances. Since the transference of the seat of the Roman empire to Constantinople, the Italians had never been conquerors, but had always been vanquished by barbarous nations, who were successively softened and polished at the same time that they became enervated. The inhabitants possessed neither that extravagant courage nor refined gallantry, the delineation of which forms the soul of romantic composition. At a time when, in other countries, national exploits, and the progress of feudal institutions, were laying the foundation for this species of fiction, Italy was overrun by the incursions of enemies, or only successfully defended by strangers. Hence it was difficult to choose any set of heroes, by the celebration of whose deeds the whole nation would have been interested or flattered, as England must have been by the relation of the achievements of Arthur, or France by the history of Charlemagne. The fame of Belisarius was indeed illustrious, but as an enemy he was hated by the descendants of the northern invaders; and, as a foreigner, his deeds could not gratify the national vanity of those he came to succour. His successor's exploits were liable to the same objections, and were besides performed by a being of all others the worst calculated to become a hero in a romance of chivalry.

The early division, too, of Italy into a number of small and independent states, was a check on national pride. A theme could hardly have been chosen which would have met with general applause, and the exploits of the chiefs of one district would often have been a mortifying tale to the inhabitants of another.

Besides, the mercantile habits so early introduced into Italy repressed a romantic spirit. It is evident from the Italian novelists, that the manners of the people had not caught one spark of the fire of chivalry, which kindled the surrounding nations. In the principal states of Italy, particularly Florence, the military profession was rather

accounted degrading than honourable, during an age when, in every other country of Europe, the deference paid to personal strength and valour was at the highest. The Italian republics, indeed, were not destitute of political firmness, but their martial spirit had forsaken them, and their liberties were confided to the protection of mercenary bands.

Add to this, that at the time when France and England were principally engaged with compositions of chivalry, and when all the literary talent in these countries was exerted in that department, the attention paid in Italy to classical literature introduced a correctness of taste and fondness for regularity, which was hostile to the wildness and extravagance of the tales of chivalry.

At the same period, the three most distinguished and earliest geniuses of Italy were employed in giving stability to modes of composition at total variance with the romantic. Those who were accustomed to regard the writings of Dante and Petrarch as standards of excellence, would not readily have bestowed their approbation on Tristan, or the Sons of Aymon. But the Decameron of Boccaccio was probably the work which, in this respect, had the strongest influence. The tales it comprehends were extremely popular; they gave rise to early and numerous imitations, and were of a nature the best calculated to check the current of romantic ideas.

Since then, in the regions of Italian fiction, we shall no longer meet with fabulous histories, resembling those of which such numerous specimens have already been presented, it will now be proper to give some account of the endless variety of tales, or *Novelettes*, which were coeval with the appearance of romances of chivalry in France and England, and which form so popular and so extensive a branch of Italian literature.

It may be interesting, in the first place, to trace the origin of this species of composition, in the tales which preceded the Decameron of Boccaccio. These were adapted to the amusement of infant society, but are interesting in some degree, as unfolding the manners of the age, and exhibiting the rude materials of more perfect composition.

Before mankind comprehend the subtilties of reasoning, or turn on themselves the powers of reflection, they are

entertained, and may be instructed, by the relation of incidents imaginary or real. Hence, in almost every country, tales have been the amusement and learning of its rude and early ages.

Of the variety of tales which are to be found in the works of the Italian novelists, some were undoubtedly deduced from the writings of the Greek romancers and sophists. In the Habrocomas and Anthia of Xenophon Ephesius, we find the rudiments of the celebrated tale of Luigi da Porto, from which Shakespeare took his Romeo and Juliet, and many of the apologues in Josaphat and Barlaam correspond with chapters in the Gesta Romanorum, and through that performance with stories in the Decameron. The epistles of Aristenetus contain several tales very much in the spirit of those of Boccaccio. Thus, a lady, while engaged with a gallant, suddenly hears her husband approaching; she instantly ties the hands of her lover, and delivers him thus bound to her spouse as a thief she had just seized. The husband proposes putting him to death, to which the lady objects, suggesting that it will be better to detain him till daybreak, and then deliver him into the hands of the magistrate, offering at the same time to watch him during night. By this means, while her husband is asleep, she enjoys a little more of the society of her lover, and permits him to escape towards morning. In the Ass of Apuleius, resemblances may be traced still more numerous and complete. But though it be true that these works had an influence on the tales which appeared in Europe at the first dawn of literature, the ultimate origin of this species of composition must unquestionably be referred to a source more ancient and oriental.

The earliest work of this nature that can be mentioned, is the tales or fables attributed to Bidpai, or Pilpay, a composition otherwise known by the name of

Kalilah ve Dimnah.

This production, which, in its original form, is supposed to be upwards of two thousand years old, was first written in an Indian language, in which the work was called Hitopadesa (wholesome instruction), and the sage who

related the stories, Veshnoo Sarma. It is said to have been long preserved with great care and secrecy by an Indian monarch, among his choicest treasures. At length, however, (as we are informed by Simeon Seth, in the preface to his Greek version of these stories,) Chosroes, a Persian king, who reigned about the end of the sixth century, sent a learned physician into India, on purpose to obtain the Hitopadesa.[1] This emissary accomplished the object of the mission, by bribing an Indian sage with a promise of intoxication, to steal the literary treasure. The physician, on his return to Persia, translated it into the language of his own country, and in the frame in which it was introduced, attributed the relation of the stories to Bidpai. It was soon after translated into Syriac,[2] and oftener than once into more modern Persic. In the eighth century there appeared an Arabic version, under the title, Kalilah ve Dimnah (the dullard and the cunning one), the appellation by which the work is now generally known, and which is derived from the names assigned to two foxes or jackals, who relate a number of the stories. About the year 1100, Simeon Seth, by desire of the Emperor Alexius Comnenus, translated the Arabic version into Greek, under the title, Τὰ κατὰ στεφανίτην, καὶ ἰχνηκάτην, of the crowned and the envious. The philosopher who relates the stories is not named in this version. It is divided into fifteen sections, in the two first of which the foxes are the principal interlocutors, but the remaining thirteen refer to other animals. The work of Simeon Seth was printed at Berlin, 1697, with a Latin version. Long before that period, however, the Kalilah ve Dimnah had been translated into Latin by John of Capua, who lived as far back as the thirteenth century. This version was made from one in Hebrew, by Rabbi Joel, and was printed toward the end of the fifteenth

[1] The Hitopadesa seems to be often confounded with the Panchatantra; it is, however, only an extract from the first three books of the latter work. Genealogy of Indian Fiction, p. 9, Landau. *Quellen, etc.* Wien, 1869.

[2] The later Syriac text, edited by Professor Wright of Cambridge, was published (Oxford and London) in 1884, and a literal English translation from the Syriac, by J. G. N. Keith Falconer, was published at Cambridge in 1885, in the Introduction to which an account of the work and its diffusion will be found. See also Table at end of vol. i.

century, under the title, Directorium Humanæ Vitæ, vel Parabole Antiquorum Sapientum. Thence it passed into German, Spanish, and Italian. The Italian translation was the work of the novelist Firenzuola, and was called Discorsi Degli Animali, and published 1548. A version in the same tongue, by Doni, was translated into English, under the name of the Moral Philosophy of Doni, out of Italian, by Sir Thomas North, 4to, 1570 and 1601. From the Latin of John of Capua, there also appeared a French edition in 1698. It was from a Turkish model, however, written in the time of Solyman the Magnificent, that the well-known French work, Contes et Fables Indiennes de Bidpai et Lockman, 1724, was commenced by M. Galland, and continued by M. de Cardonne. If we may judge, however, from the title, it was not completed according to the intention of the authors, as there are no fables given which are attributed to Lockman. This work was translated into English 1747, and an English version, by J. G. N. Keith Falconer, from the Syriac text, has been published at Cambridge, 1885.

In all the versions the tales are enclosed in a frame, a mode of composition subsequently adopted in many writings of a similar description. We are told that a powerful king, after being tired one day with the chase, came, accompanied by his vizier, to a place of retreat and refreshment. Here the prince and his minister enter into a discourse on human life and government, a conversation which seems to have been suggested by a swarm of bees, which were at labour in the trunk of a neighbouring oak. During this discussion, the vizier mentions the story of Bidpai, and the Indian king who ruled according to his counsels. This frame is not believed to be more ancient than the Turkish version; but the story of Bidpai, which the king expresses a curiosity to hear, is supposed to be as old as the earliest Persian translation, and is of the following tenor:—"Dabchelim, the Indian king, after a feast in which his liberality had been much commended by all his guests, made a great distribution of gold among his friends and the poor. In the course of the following night, an old man appeared to him in a dream, and, as a reward of his generosity, informed him where he would find a treasure.

Next morning the king proceeded to the spot to which he had been directed. There he found a cavern inhabited by a hermit, who put him in possession of an immense treasure he had inherited from his father, but for which he had no farther use. Among other articles, the king received a precious casket, containing a piece of silk, woven with certain characters, which, however, had the inconvenience of being unintelligible. When at length interpreted by a philosopher, it was found to be a legacy from a prophetic predecessor of Dabchelim, and to contain fourteen pieces of instruction for monarchs. Each of these is declared to have reference to a surprising history, but it is announced, that he who is desirous to hear must repair to the isle of Sarandib (Ceylon.) The king being disposed to undertake this journey, and the viziers being against it, a discussion arises, in which all attempt to support their own sentiments, by the relation of fables. His majesty at length, as was to be expected, followed his own opinion, and after a long journey arrived at the island of Sarandib. While traversing a lofty, but delightful mountain, he came to a grotto which was inhabited by the Brahmin Bidpai. This was the sage destined to expound the mysterious precepts which the king now recited to him, and which teach that a monarch is apt to be imposed on by detractors, that he ought to be careful not to lose a faithful friend, &c. These maxims the sage illustrates by fables and apologues, which, it may be remarked, have seldom much relation to the instructions of which Dabchelim required an explanation.—Stories are heaped on stories, and sphered within each other: a dying father, for example, gives some admonitions to his sons, which he enforces by apologues; but his family, seeing matters in a different point of view, support their opinions in the same manner, and introduce the two foxes, who rehearse a long series of fables.

It is unnecessary to give any specimen of the tales of Bidpai, as they have been so much altered in the various transformations they have undergone, that no dependence could be had on their originality.[1] But it must have been

[1] On the subject may be consulted: Wilson's "Analysis of the Pancha Tantra;" Mem. of Royal Asiatic Society, I.; Loiseleur des Longchamp's "Essai sur les Fables Indiennes," 1838; Benfey, Pancha Tantra, 1859.

through the medium of the version of John of Capua, that these oriental fables exercised their influence on European fiction. Some of these stories agree with the Clericalis Disciplina of Petrus Alphonsus, and many of them have been adopted into the Gesta Romanorum, a great storehouse of the Italian novelists. The tale of the thief who breaks his neck by catching at a ray of the moon,[1] occurs in the Gesta and the French Fabliaux. But I remember only one Italian novel, the incidents of which have been derived from this work, and it is but in a very few stories of the Kalilah ve Dimnah, that any resemblance can be traced. They are mostly fables in the style of Æsop, and have but few traces of the ingenious gallantry, savage atrocity, or lively repartee, which are the characteristics of Italian tales. Besides, as the work was not very widely diffused, nor generally known in Europe in the thirteenth or fourteenth centuries, I cannot believe that it had much effect, either directly or indirectly, on this species of composition.

The collection of tales, familiarly known in this country under name of the

Seven Wise Masters,

is certainly one of those works which may be considered as having had considerable influence on the writings of the Italian novelists, and may perhaps be regarded as the remotest origin of the materials they have employed.

Of this romance the prototype is believed to have been the book of the Seven counsellors, or Parables of Sandabar. This Sandabar is said, by an Arabian writer, to have been an Indian philosopher, who lived about an hundred years before the Christian era; but it has been disputed whether he was the author, or only the chief character, of the work, which was inscribed with his name. He might have been both a character and an author,[2] but it would appear from

[1] No. 23 of Latin Stories from MSS. of Thirteenth and Fourteenth Centuries, ed. by T. Wright for the Percy Society, 1842, Legrand's fabliau "Du voleur qui voulut descendre sur un rayon de lune." Barbazan, ii. 148. See P. Alfonsi Discip. Cler., ed. F. W. V. Schmidt, p. 156, etc.; Doni, Philosophia Morale, c. i. 1st story.

[2] See Loiseleur des Longchamp's "Essai sur les Fables indiennes," p. 80, etc.

a note in a Hebrew imitation, preserved in the British Museum, that he was at all events a principal character; "Sandabar iste erat princeps sapientum Brachmanorum Indiae, et magnam habet partem in tota hac historia." This Hebrew version is the oldest form in which the work is now extant. It was translated into that language, as we are informed in a Latin note on the manuscript, by Rabbi Joel, from the original Indian, through the medium of the Arabic or Persian.[1]

In point of antiquity, the second version of the parables, is that which appeared in Greek, under the title of Syntipas, of which many MSS. are still extant. Some of these profess to be translated from the Persian, and others from the Syriac language, so that the real original of the Greek translation cannot be precisely ascertained.

The next appearance was in Latin, a work which is only known through the French metrical version of it, entitled Dolopatos. This was the first modern shape it assumed, after having passed through all the ancient languages. Dolopatos was brought to light by Fauchet, who, in his account of the early French poets, ascribes it to Hebers, or Herbers, an ecclesiastic who lived during the reign of Lewis IX., as he informs us that it was written for the instruction of that monarch's son, Philip, afterwards called Philip the Hardy. Of this version there is a MS. copy in the national library at Paris.[2]

[1] Ellis's "Early Metrical Romances," vol. iii. See also Comparetti, Ricerche intorno al libro di Sindibad, Milano, 1869. At the end of Landau's "Quellen des Decamerone" will be found a tabular statement of the stories as found in various adaptations of the Seven Wise Masters.

Comparetti shows the Greek version of the work to have been written towards the close of the eleventh century. There are grounds for believing that this Greek translation was made from the Syrian. See Sindban, Oder die Sieben Weisen Meister Syrisch und Deutsch von F. Baethgen, Leipzig, 1879. The reader may be referred also to an *analytical account* of the Sindibâd-nâhmeh, by F. Falconer, in the Asiatic Journal, 1841, vol. 35, p. 169, and vol. 36, pp. 4, etc., and 99, etc.; to Benfey's Introduction to "Panchatantra;" and to A. Mussafia's "Ueber die Quelle des französischen Dolopathos," Vienna, 1865. For a discussion of the matter see article in Romania, ii. p. 481.

[2] It seems to be now ascertained that Dolopathos was composed by John, a monk of Haute-seille (Alta Silva) Abbey, in Lorraine, in the

In the same library there is preserved another French MS., by an anonymous author, which was written soon after that of Hebers, but differs from it essentially, both in the frame and in the stories introduced. This work gave rise to many subsequent imitations in French prose, and to the English metrical romance, entitled the Process of the Seven Sages, which is preserved among the MSS. of the Cotton library, and of which an account has been given by Mr. Ellis, who supposes it to have been written about the year 1330.

Not long after the invention of printing, the Latin Historia Septem Sapientum, a different version from that on which the Dolopatos of Hebers is founded, was printed at Cologne, and translations of it soon appeared in almost all the languages of Europe. It was published in English prose, under the title of the Seven Wise Masters, about the middle of the sixteenth century, and in Scotch metre by John Rolland, of Dalkeith, about the same period.

The last European translation belongs to the Italians, and was first printed at Mantua, in 1546, under the title of Erastus. It is very different from the Greek original, and was translated, with the alterations it had received, into French, under the title Histoire Pitoyable du Prince Erastus, 1565, and the History of Prince Erastus, etc., was also printed in English in 1674.

This romance, through most of its transmigrations, exhibits the story of a king who places his son under the charge of one or more philosophers. After the period of tuition is completed, the wise men, when about to re-conduct their pupil to his father, discover by their skill, that his life will be endangered unless he preserve a strict silence for a certain time. The prince being cautioned on this subject, the monarch is enraged at the obstinate taciturnity of his son. At length one of his queens undertakes to discover the cause of this silence, but, during an interview with the prince, seizes the opportunity of attempting to

thirteenth century, and was subsequently versified by Hebert, Ueber die Quelle des alfranzösischen Dolopathos, Wien, 1865; Beiträge zür Litteratur der Sieben Weisen Meister, Wien, 1878. The Latin text edited by Oesterley, Strasburg, 1873.

seduce him to her embraces. Forgetting the injunctions of his preceptors, the youth reproaches her for her conduct, but then becomes mute as before. She, in revenge, accuses him to her husband, of the offence of which she had herself been guilty. The king resolves on the execution of his son, but the philosophers endeavour to dissuade him from this rash act, by each relating one or more stories, illustrative of the risks of inconsiderate punishment, which are answered by an equal number on the part of her majesty.

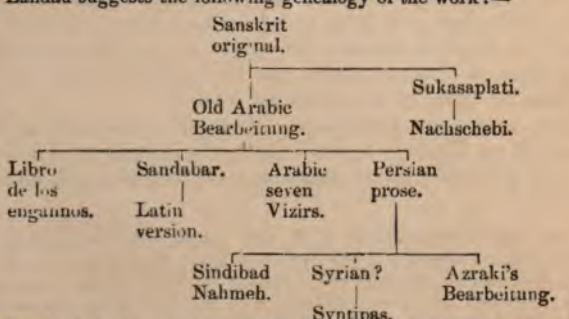
Such is the outline of the frame, but the stories are often different in the versions. Indeed, there is but one tale in the modern Erastus, which occurs in the Greek Syntipas. The characters, too, in the frames, are always different; thus, in the Greek version, Cyrus is the king, and Syntipas the tutor. In Dolopatos, a Sicilian monarch of that name is the king; the young prince is called Lucinien, and Virgil is the philosopher to whose care he is entrusted. Vespasian, son of Mathusalem, is the emperor in the coeval French version, and the wise men are Cato, Jesse, Lentulus, etc. The author of the English metrical romance has substituted Diocletian as the emperor, and Florentin as the son. Diocletian is preserved in the Italian copies, but the prince's name is changed into Erastus. In some of the eastern versions, the days, in place of seven, have been multiplied into forty; and in this form the story of the Wise Masters became the origin of the Turkish tales, published in France, under the title of L'Histoire de la Sultane de Perse et des quarante Visirs.[1]

Few works are more interesting and curious than the Seven Wise Masters, in illustrating the genealogy of fiction, or its rapid and almost unaccountable transition from one

[1] An English edition by E. J. W. Gibb, 1886. As far as may be inferred from the selection of tales translated into French by Petis de La Croix, and entitled, Histoire de la Sultane de Perse et des Visirs, and from the stories subsequently translated by M. Ed. Gautier, and inserted in the first volume of his edition of the Mille et Une Nuits, Paris, 1822, the author has borrowed little more than the framework of his narrative and a few tales from Sendabad; the other stories were probably borrowed by the Arab or Turkish compiler from older sources. Loiseleur Deslongchamps' "Fabl. Ind.," p. 173.

country to another.[1] The leading incident of a disappointed woman, accusing the object of her passion of attempting the crime she had herself meditated, is as old as the story of Joseph, and may thence be traced through the fables of mythology to the Italian novelists. In the Arabian Nights Entertainments, the Husband and Peacock is the same with the Magpie of the Wise Masters. The story of the Father murdered by his son was originally told by Herodotus [ii. 121] of the architect and his son who broke into the treasury of the king of Egypt, and has been imitated in many Italian tales. [See infra, Ser Giovanni, ix. 1.] The Widow who was comforted, is the Ephesian matron of Petronius Arbiter, and the Two dreams corresponds exactly with the plot of the Miles Gloriosus [2] of Plautus, the Fabliau Le Chevalier à la Trappe, (Le Grand, 3, 156,) a tale in the fourth part of Massuccio (No. 40); and the story Du Vieux Calender in Gueulette's "Contes Tartares." [3] Finally, the Knight and his Greyhound resembles the celebrated Welsh tradition concerning Llewellyn the Great and his greyhound Gellert: the only difference is that in the former production the dog preserves his master's child by killing a serpent, while, according to the Welsh tradition, it is a wolf he destroys. In both, the parents seeing the faithful animal

[1] Landau suggests the following genealogy of the work:—



[2] Which, in its turn, is derived from a Greek Comedy entitled Ἀλάζων. (See Act. ii. Sc. i. v. 8.)—Lieb.

[3] Quart d'heure, 101, etc. See also Keller, Romans des 7 sages, p. ccxxvii., etc., and Diokl. Leben. p. 61, etc. Sercambi, nov. 13, Dolopatos, Loiseleur Deslongchamps' "Essai sur les Fables Ind." ii. 144, etc.

covered with blood, believe that he has torn the child to pieces, and sacrifice him to their resentment.[1]

Next to the Seven Wise Masters may be mentioned the tales of Petrus Alphonsus, a converted Jew, who was godson to Alphonsus I., king of Arragon, and was baptized in the beginning of the twelfth century. These stories are professedly borrowed from Arabian fabulists, They are upwards of thirty in number, and consist of examples intended to illustrate the admonitions of a father to a son. The work was written in Latin, and was entitled Alphonsus de Clericali Disciplina. But the Latin copy only supplies twenty-six stories. The remainder are to be found in two metrical French versions, one entitled Proverbes de Peres Anforse; and the other Le Romaunz de Peres Aunfour, comment il aprist et chastia son fils belement.[2]

A few of these stories are precisely in the style of gallantry, painted by the Italian novelists. Thus the eighth tale is that of a vine-dresser, who wounds one of his eyes while working in his vineyard. Meanwhile his wife was occupied with her gallant. On the husband's return, she contrives her lover's escape by kissing her spouse on the other eye. Of this story, as we shall afterwards find, there is a close imitation in the 16th of the Cent Nouvelles Nouvelles, the sixth of the tales of the queen of Navarre, and the twenty-third of the first part of Bandello.[3] The ninth story of Petrus Alphonsus is that of an artful old woman, who conceals her daughter's gallant from the husband, by spreading a sheet before his eyes, in such a manner as to give the lover an opportunity of escaping unseen: this is the 122nd chapter of the Gesta Romanorum, and is also to be found in

[1] See Keller, Romans, p. clxxviii., Doni, Trattato diversi de Sendabar Indiano, Venez. 1552, Tratt 4.

[2] First published by Barbazan, in 1760, under their old title, Le castoiement (où instructions) d'un père à son fils.

[3] Cf. also Gesta Romanorum, No. 122, Malaspini, No. 44, Arcadia in Brenta, etc., of Ginesio Gavardo Vacalario, Bologna, 1673. Giorno 3, p. 129, etc. Contes du Sieur d'Ouville, t. 2, p. 215. Giuseppe Orologi's "Varii Successi," published with Borromeo's "Notizie," where, as in the sixth story of the Queen of Navarre, and after her in Etienne's "Apologie pour Herodote," c. 15, 24, the husband is a retainer of Charles, Duke d'Alençon, and the second novel of Sabadino degli Arienti.

the Fabliaux published by Legrand d'Aussy. Many other tales occur in Petrus Alphonsus, in which there is not merely a resemblance in manner, but in which the particular incidents, as shall be afterwards shown, are the same with those in the Cento Novelle Antiche, and the Decameron of Boccaccio.

Perhaps neither the author of the Cento Novelle Antiche, nor the subsequent Italian novelists, derived stories directly from the Seven Wise Masters, or the tales of Alphonsus; but these works suggested many things to the writers of the French Fabliaux, and a still greater number have been transferred into the

Gesta Romanorum,

which is believed to be a principal storehouse of the Italian novelists.

This composition, in the disguise of romantic fiction, presents us with classical stories, Arabian apologues, and monkish legends.

Mr. Douce has shown that there are two works entitled Gesta Romanorum, and which, strictly speaking, should be considered as separate performances. The first and original Gesta was written in Latin, on the continent. It was not translated into English till 1703, but has been repeatedly printed, though no MS. of it has yet been brought to light.

The second work, in its earliest shape, is also in the Latin language, but was written in England, in imitation of the continental Gesta above mentioned. It was never published in its original form, but an English translation was printed by Wynkyn de Worde,[1] and a subsequent edition appeared in 1595. There are extant, however, a number of MS. copies in Latin, which Mr. Douce says led Warton to imagine that the two Gestas were the same, and to remark, that there is a great variation in the printed and MS. copies of the Gesta Romanorum.[2] The work

[1] Between 1510 and 1515. The unique copy is in the library of St. John's College, Cambridge. This is a faithful version of the MS. Harl. 5369.

[2] In fact, however, the two Gestas may just as well be considered the

written in England consists of 102 chapters, of which forty are of the same nature with the stories in the continental Gesta,—an inoculation of feudal manners and eastern imagery, on the exploits of classical heroes: but the remainder are somewhat different. The stories in the Anglican Gesta were well known to our early poets, who made much use of them. Among these tales we find the story of Lear, and of the Jew in the Merchant of Venice. Some of them also correspond with the works of the Italian novelists: but the original Gesta is the one to which they were indebted, and which therefore at present is alone deserving of our attention.

This work is attributed by Warton to Petrus Berchorius, or Pierre Bercheur, who was prior of a Benedictine convent at Paris, and died in 1362. The composition of the Gesta has been assigned by Warton to this monk, on the authority of Salomon Glassius, a theologist of Saxe Gotha, who points him out as the author in his Philologiae Sacrae, and Warton attempts to fortify his assertion by the similarity of the style and execution of the Gesta, to works unquestionably written by Berchorius. Glassius, whose information is derived from Salmeron, says "hoc in studio excelluit quidam Petrus Berchorius Pictaviensis, ordinis D. Benedicti, qui peculiari libro Gesta Romanorum, nec non legendas Patrum, aliasque aniles Fabulas allegorice et mystice exposuit. Exempla adducit dicto loco Salmero," (viz. T. 1 prolog. 16. car 21). Glassius then quotes from

same work as the different versions of the Wise Masters, or of the Kalilah ve Dimnah. The term, Gesta Romanorum, implies nothing more than a collection of ancient stories, many of which might be the same, but which would naturally vary in various countries, according to the taste of the collector, in the same manner as different stories are introduced in the Greek Syntipas, the Italian Erastus, and English Wise Masters.—Dunlop.

The number of MSS. of the Gesta is surprising, and few of them are to be regarded as simple transcripts. The greater portion display considerable independence, so as to make them seem new compilations, presenting, however, such affinities as enable them to be marshalled in certain groups. Of such groups the most marked is the family of codices written in England, the continental MSS. betraying more divergencies. The English group has been investigated by Sir Frederick Madden. (See Roxburgh Club Transactions, 1838.) See the prolegomena in Oesterley's edition of the "Gesta," Berlin, 1872.

Salmeron, the story of St. Bernard and the Gambler, which corresponds with the 170th chapter of most editions of the Gesta Romanorum; so that we have at least the authority of Salmeron, that Berchorius was the author. Mr. Douce, however, is of opinion, that the Gesta Romanorum is not the production of Berchorius, but of a German, as a number of German names of dogs occur in one of the chapters,[1] and many of the stories are extracted from German authors, as Cesarius, Albert of Stade, etc., which Mr. Warton, on the other hand, supposes to have been interpolated by some German editor, or printer.[2]

[1] A German proverb is given in the original. See Warton. Ed. Hazlitt. The authorship, however, is really quite unknown. In none of the very numerous MSS. investigated by Oesterley is there any reference direct or indirect to the compiler Berchorius, who, as will be observed from Dunlop's quotation, is merely mentioned as the moralizer. Graesse, indeed, puts forward Helinandus, favourite trouvere of Philippe Augustus, as Barbier (Dict. des Œuvres, Anonym.) had done before him in 1824, but on grounds which Madden has shown to be wholly insufficient.

[2] The Gesta Romanorum occupies such an important place in mediæval literature, that it is worth while here to give the views of Oesterley, one of the most recent investigators, upon the origin and growth of this work. "It would seem, and the oldest titles of the Gesta go to confirm the supposition, that at a time when the most unsuitable and incongruous material was moralized, that is, used to point a spiritual or Christian moral, narratives taken from Roman history, or rather passages out of Roman authors, as they had already long been gathered together for homiletic use, were also collected merely to be moralized, and earlier or later designated as Historia, or Gesta Romanorum Moralizata, or by some such title. Whether the work in its first form consisted exclusively of such excerpts from classic authors, or already included a series of more recent narratives and parables (quaedam alia,) which had already previously found their way into the collection, can now, of course, not be determined. It is, however, certain that at an early date extracts chiefly from the later Roman writers as well as collections of extracts received the name of Historia or Gesta, Romana or Romanorum, and that the mediæval compilation is merely such a collection moralized, its essential feature is the moralization, and it is accordingly characteristically designated as Historia mystice designata, moralizata, or as Moralitates ex Gestis Romanorum.

How from this groundwork the almost infinite variety which the manuscripts of the fourteenth and fifteenth centuries exhibit was developed, may be best learned from examination of the manuscripts themselves. At first parables were intercalated or appended which easily lent themselves to a spiritual exposition; then matter was incorporated as inclination prompted or occasion served, and modified to suit the moralization, and finally stories were invented, often very clumsily, simply to embody

Whoever may have been the author of the Gesta, it is pretty well ascertained to have been written about the year 1340, and thus had time to become a fashionable work before 1358, the year in which Boccaccio is supposed to have completed his Decameron. The earliest edition, though without date, is known to have been prior to 1473. It consists of a hundred and fifty-two chapters, and is thus announced,—"Incipiunt Historiae Notabiles, collectae ex Gestis Romanorum et quibusdam aliis libris, cum applica-

a spiritual meaning. This explains the circumstance that certain well-known narratives are often merely indicated in the manuscripts by quoting their commencing words, the space being devoted to the Moralization. From this also may be understood the custom, seen in the older MSS., of leaving room blank for the spiritual interpretation to be added. Subsequently it was found more convenient to make a complete exemplar by copying such matter from a second compilation as was wanting in the first, or simply transcribing two recensions together. It is not surprising that monkish tales and legends of saints found their way into such compilations (though without moralization, betraying by this circumstance their extraneous origin), as all such works served merely the purpose of private entertainment, and were usually in every respect composed according to the proclivities of the writer, until such time as the transcription of the work in different fixed compilations began to be carried on as a matter of business. It was only long subsequently that the relations between the moralisations and the stories themselves were reversed, the former becoming secondary as the latter assumed the chief interest, and indeed the moralizations have been wholly omitted in some German and English MSS.; Graesse's assertion (G. R. 2. 203), however, that the MSS. written in England have no moralization is erroneous."

The nationality of the original compiler is as uncertain as his name. The work has been in England attributed to German authorship, and in Germany to English. The evidence in favour of Germany consists in the occurrence of German names of dogs in cap. 142 (of Oesterley's edition), and of a German or Dutch proverb in cap. 144. Nothing more, however, is to be inferred from this than that the earliest editions of the work were printed in Holland or Germany. The proverb is not found in the MSS.; in the printed copies it appears in various forms, and may have been merely a marginal note in the copy used for press. Oesterley believes the dogs' names might be shown to be English. The German origin of the work would then only be supported by the wide circulation of the work in Germany, but against this again may be set the incontestable fact that the German transcripts were largely made from English MSS. Oesterley adduces further internal evidence for the English origin of the work, for which we have no further space, but which the reader desirous of pursuing the subject will find in the introduction to his edition of the Gesta, Berlin, 1872.

tionibus eorundem." A subsequent edition, containing a hundred and eighty-one chapters, was published in 1475, and was followed by many translations, and about thirty Latin editions, most of which preserved the number of a hundred and eighty-one chapters. That printed in 1488 is the most approved.

The Gesta, as is well known, presents us with the manners of chivalry, with spiritual legends, and eastern apologues, in the garb of Roman story. It appears to have been compiled in the first place from Arabian fables, found in the tales of Aphonsus; and an old Latin translation of the Kalilah ve Damnah, to which Alphonsus was indebted. Indeed, not less than a third of the tales of Alphonsus have been transferred to the Gesta Romanorum. In the next place, the author seems chiefly to have had recourse to obsolete Latin chronicles, which he embellished with legends of the saints, the apologues in the history of Josaphat and Barlaam, and the romantic inventions of his age. The later classics also, as Valerius Maximus, Macrobius, etc., are frequently quoted as authorities. Sometimes, too, the author cites the Gesta Romanorum, the title of his own work, by which he is not understood to mean any preceding compilation of that name, but the Roman, or rather ancient history in general.

The contents of this collection are not such as might be expected, from its name or the authorities adduced. It comprehends a multitude of stories altogether fictitious, and which are total misrepresentations of Roman history: the incidents are described as happening to Roman knights or under the reign of Roman emperors, who, generally, never existed, and who seldom, even when real characters, had any connection with the circumstances of the narrative. To each tale or chapter, a moral is added, in which some precept is deduced from the incidents, an example which has been followed by Boccaccio, and many of his imitators. The time in which the Gesta appeared was an age of mystery, and everything was supposed to contain a double or secondary meaning. At length the history of former periods, and the fictions of the classics, were attempted to be explained in an allegorical manner. Acteon, torn to pieces by his own hounds, was a symbol of the persecution of our

Saviour. This gave rise to compositions like the Romaunt of the Rose, which were professedly allegorical; and to the practice adopted by Tasso and other Italian poets, of apologizing for the wildness of their romantic compositions, by pretending to have accommodated them to certain remote analogies of morality and religion.[1]

Almost every tale in the Gesta Romanorum is of importance in illustrating the genealogy of fiction, and the incorporation of eastern fable and Gothic institutions with classical story. There are few of the chapters in which the heroes of antiquity, feudal manners, and oriental imagery have been more jumbled than in the first. Pompey has a daughter whose chamber is guarded by five armed knights and a dog. Being on one occasion allowed to attend a public spectacle, she is seduced by a duke, who is afterwards killed by a champion of Pompey's court. She is subsequently reconciled to her father, and betrothed to a nobleman. On this occasion she receives from Pompey an embroidered robe, and crown of gold—from the champion who had slain her seducer a gold ring—a similar present from the wise man who had pacified her father, and from her spouse a seal of gold. All these presents possessed singular virtues, and were inscribed with proverbial sentences, suitable to the circumstances of the princess.

[1] Luther, in a curious passage in his Commentary on Genesis (cap. 30), attributes the origin of this practice to the monks, and it would appear that it had been derived by them from the east. "In Turcia," says he, "multi religiosi sunt, qui id student ut Alcoranum Mahometi interpretentur allegorice, quo in majore estimatione sint. Est enim Allegoria tanquam *formosa meretrix*, quae ita blanditur hominibus, *ut non possit non amari*, praesertim ab hominibus ociosis, qui sunt sine tentatione. Tales putant se in medio Paradisi et in gremio Dei esse, si quando illis speculationibus indulgent. Et primum quidem a stolidis et ociosis monachis ortae sunt, et tandem ita late serpserunt ut quidam Metamorphosin Ovidii in allegorias verterint; Mariam fecerunt Laurum, Apollinem Christum. Ego itaque odi allegorias. Si quis tamen volet iis uti, videat cum judicio eas tractet."

Sir F. Madden, in the Introduction to his edition of the English Gesta Romanorum (printed for the Roxburgh Club), notices the remarkable parity between the moralisation of an Arabian writer and that of the Gesta upon the same narrative. See Thomas Wright, Essays on the Literature, Popular Superstitions, and History of England in the Middle Ages, London, 1846, vol. ii. p. 61 note.

The Gesta Romanorum, too, had a powerful influence on English poetry, and has afforded a variety of adventures not merely to Gower, and Lydgate, and Chaucer, but to their most recent successors. Parnell, in his Hermit, has only embellished the eightieth chapter by poetical colouring, and a happier arrangement of incidents.

It is chiefly, however, as having furnished materials to the Italian novelists, that the Gesta has been here so particularly mentioned. In the 56th chapter we find the rudiments of those stories of savage revenge, of which there are some examples in Boccaccio, and which is carried to such extravagance by Cinthio, and subsequent Italian novelists. A merchant is magnificently entertained in a nobleman's castle. During supper the guest is placed next the hostess, and is much struck with her beauty. The table is covered with the richest dainties, served in golden dishes, while a pittance of meat is placed before the lady in a human skull. At night the merchant is conducted to a sumptuous chamber. When left alone, he observes a glimmering lamp in a corner of the room, by which he discovers two dead bodies hung up by the arms. In the morning he is informed by the nobleman, that the skull which had been placed before the lady, was that of a duke he had detected in her embraces, and whose head he had cut off with his own sword. As a memorial of her crime, and to teach his wife modest behaviour, her adulterer's skull had been converted into a trencher.[1] The corses in the chamber, continued he, are those of my kinsmen, murdered by the sons of the duke. To keep up my sense of revenge for their blood, I visit their dead bodies daily. It is not explained, however, why this dismal apartment was assigned to the stranger. This story occurs in more than one of the romantic poems of Italy. It is also the plot of an old Italian tragedy, written by Rucellai, and has been imitated by many subsequent writers,—in the 32nd tale of the Queen of Navarre, in Gower's "Confessio Amantis," and in the German ballad of Count Stolberg. Such atrocious fictions, however, were not peculiar to the

[1] Ma foi (says the queen of Navarre) si toutes celles a qui pareille chose est arrivée buvoient a de semblables vaisseaux, Je crains fort qu'il y auroit bien des coupes de vermeil qui deviendroient tetes de morts.

middle ages, but had their model in classic fable,—in the revenge of Progne, and the banquet of Atreus.[1]

A few of the Italian tales are founded on, or embellished by, magical operations. The story of Sultan Saladin, one of the most beautiful in the Decameron [ix. 9], and also that of the magician who raises up a blooming garden in the depth of winter, are of this description.[2] Now a great proportion of the stories in the Gesta Romanorum are of this nature also. Thus chapter 102 contains the story of a knight who went to Palestine, and whose lady, meanwhile, engaged in an intrigue with a clerk. Her infidelity was discovered to her absent husband by an eastern magician, by means of a polished mirror.[3] Stories of this sort were common both in romance and tradition. It is said that during the Earl of Surrey's travels in Italy, Cornelius Agrippa showed him in a looking-glass his mistress Geraldine. She was represented as indisposed, and reclined on a couch, reading her lover's verses by the light of a waxen taper. In Spenser's "Fairy Queen" [bk. iii., cant. 3], Merlin is feigned to have been the artificer of an enchanted mirror, in which a damsel viewed the shadow of her lover.[4]

There is also a magical story in chapter 107, entitled "De Imagine cum digito dicente, percute hic." It is told that there was an image in the city of Rome, with its right hand stretched forth, on the middle finger of which was written "Strike here." For a long time no one could understand the meaning of this mysterious inscription.

[1] See Graesse's "History of Literature," ii. 2, p. 1121, etc.; Espinel's "Marcos de Obregon," rel. iii. desc. 6, 7, and from this in Le Sage's "Estevanille Gonzales," pt. ii. l. 3, ch. viii. Titus Andronicus, v. 2 and 3, and infra, p. 38.

[2] See Decameron, x. 5, and note thereto.

[3] See Lay of the Last Minstrel, c. vi. 16-20.

[4] See the Faery Queen, B. iii. c. ii. st. 18, etc., and B. iii. st. 6, etc. The idea of such a fabled mirror is natural enough, and its origin need not be sought further than the wishes suggestive of the conception, which is of frequent occurrence. Liebrecht refers to the following instances: Keller, Li Romans des Sept Sages, p. 221; Introduction to Life of Dioeletian, p. 59; Loiseleur des Longchamps, Essai sur les Fabl. Ind., p. 152, etc.; Grimm, Deutsche Mythologie.—Delrius, Disquis. Mag. iii. P. i. Qu. iv. Sect. 4, p. 436, Colon. 1657. See also The Fountain of Truth, note to Astrée, vol. iii., infra. In the Story of Prince Ahmed and Pari Banou, in the Arabian Nights, there is an ivory tube which rendered visible people at a distance.

At length a certain subtle clerk, who came to see this famous image, observed, while the sun shone against it at mid-day, the shadow of the inscribed finger on the ground at some distance. He immediately took a spade, began to dig on that spot, and at last reached a flight of steps which descended far under ground, and led him to a stately palace. In a hall of this edifice he beheld a king and queen sitting at table, surrounded by their nobles and a multitude of people, all clothed in rich garments—but no person spoke. He looked towards one corner, where he saw an immense carbuncle,[1] which illuminated the whole apartment. In the opposite corner he perceived the figure of a man, with a bended bow, and an arrow in his hand, prepared to shoot; on his forehead was written, "I am who I am; nothing can escape my dart, not even yonder carbuncle which shines so bright." The clerk viewed all with amazement. Entering another chamber, he beheld the most beautiful women working at the loom: but all was silence. He then went into a stable full of the most excellent horses, richly caparisoned: but those he touched were instantly turned into stone. Next he surveyed all the apartments of the palace, which apparently abounded with everything he could desire; but on returning to the hall he had first entered, he began to reflect how to retrace his steps. Then he very justly conjectured that his report of all these wonders would hardly be believed unless he carried something back with him as evidence. He therefore took from the principal table a golden cup and a golden knife, and placed them in his bosom. On this the image, which stood in the corner with the bow and arrow, immediately shot at the carbuncle, which was shattered

[1] It may not be here uninteresting to remark how many of the ancient names for this stone (carbuncle), referred to its fiery gleam, thus *lychnis*, = lamp-stone, *ἄνθραξ* = live coal, Pyrops, fiery eye. The Hebrew word translated carbuncle (Exodus xxviii. 17) is Bareketh = flashing, and Kadkod = the glow of fire, is the Hebrew term for the "carbuncle" of Isaiah liv. 12, while the Latin carbunculus is derived from carbo, coal. The stone was in high estimation among the ancients, and is described by Pliny as very precious, as seeming to be of fire yet resisting fire (vii. c. 7). "Probitas est carbunculus." Sentences of Publius Syrus (Larousse). See supra, note, vol. i. p. 408, and vol. i. supp. note, p. 471.

into a thousand pieces. At that moment the hall became black as night. In this darkness the clerk, not being able to find his way out, remained in the subterraneous palace, and soon suffered a miserable death. All this is, of course, moralized; the palace is the world—the figure with the bow is mortality—and the carbuncle human life. William of Malmesbury[1] is the first writer by whom this story was recorded: he relates a similar tale of Pope Gerbert, or Sylvester the Second, who died in the year 1003, and was the earliest European student of Arabic learning.

In their obvious meaning, it is probable that these magical tales, which are evidently borrowed from the East, suggested to the Italian novelists the enchantments with which their works are occasionally embellished.

It must, however, be remarked, that the Gesta Romanorum supplies few of those tales of criminal yet ingenious gallantry which appear in all the Italian novelists, and occupy more than a third part of the Decameron. Indeed, I have observed but two stories of this description in the Gesta, chapters 121 and 122, both of which are taken from Petrus Alphonsus. The origin of tales of this nature must therefore chiefly be sought in the

CONTES ET FABLIAUX.[2]

France, in a literary point of view, may be considered as divided into two parts during the twelfth and thirteenth centuries.

Soon after Gaul had been subdued by the Romans, the vanquished nation almost universally adopted the language of the victors, as generally happens when conquerors are farther advanced in civilization than the people they have overcome. During many centuries Latin continued the sole or prevalent tongue, but on the inroads of the Franks and other tribes it became gradually corrupted. From these innovations two languages were formed, both

[1] De Gest Reg. Angl. l. ii. c. 10. Cf. also Warton's remarks on chap 107 of the Gesta Romanorum.

[2] The proper modern French form should be *Fableaux* (like tableaux, etc.), and M. Gaston Paris adopts this orthography; as for *Fabliau* in the singular, he declares this a barbarism in old as well as in modern French.

of which were called Romaine, or Romance, from Latin still continuing the principal ingredient in their composition. About the ninth century these dialects began to supersede Latin as a colloquial tongue, in the different districts of France in which they were spoken. One species of Romance was used in those French provinces which lie to the south of the river Loire, and from the circumstance of the inhabitants of that country using the word *oc* as their affirmative, it was called *Langue d'oc*. The sister dialect, which was spoken to the north of the river Loire, received the name of *Langue d'oil*, from the term *oil* being the affirmative of the northern provinces. It is from this latter idiom that the modern French language has been chiefly formed. The southern romance was something between French and Italian, or rather French and Spanish.

It is not my intention, nor indeed is it connected with my subject, to enter into the dispute concerning the dialect to which the French nation has been indebted for the earliest specimens of metrical composition, and whether the northern Trouveurs, or the Troubadours [1] of the south, are best entitled to be regarded as the fathers of its poetry. This question, which is involved in much obscurity, has never been very profoundly agitated, and its full discussion would require, from the innumerable MSS. that must be perused, a time and attention which few have inclination to bestow.

Versifiers, however, seem to have made an early appearance both in the northern and southern regions of France. A large proportion of the latter district was possessed by Raimond IV. count of Provence. All his dominions, in consequence, received the name of Provence; the southern Romance, or Langue d'oc, was called the Provençal language, and the versifiers who composed in it the Provençal poets. They also distinguished themselves by the name of Troubadours, or Inventors, an appellation, corresponding to the title of poet, which was assigned to all those who wrote in Provençal rhyme, whether of the southern provinces of France, of the north of Italy, or Catalonia.

[1] Trouveur, or more commonly trouvère, and troubadour, mean exactly the same—finder, inventor, poet (trovatore).

The Provençal poets, or Troubadours, have been acknowledged as the masters of the early Italian poets, and have been raised to perhaps unmerited celebrity by the imposing panegyrics of Dante and Petrarch. The profession of the Troubadours existed with reputation from the middle of the twelfth to the middle of the fourteenth century. Their compositions contain violent satires against the clergy, absurd didactic poems, moral songs versified from the works of Boethius, and insipid pastorals. But they were principally occupied with amorous compositions, and abstruse speculations on the nature of love. It was in the *Tensons*, or pleas before the celebrated tribunals in which amatory questions were agitated, that they chiefly attempted to signalize themselves. These *tensons* were dialogues in alternate couplets, in which they sustained their various speculative opinions.

In the works of the Troubadours, however, we can hardly trace any rudiments of those tales, either of horror or gallantry, which became so prevalent among the Italians. Millot's literary history of the Troubadours presents us with only two stories which have any resemblance to the Italian novels of gallantry. In one of these, by Raimond Vidal [iii. p. 296], we are told that a lord of Arragon, who was a jealous husband, pretended to take his departure on a journey, but suddenly returned, and introduced himself to his wife in disguise of the knight whom he suspected as her lover. The lady recognises her husband, but pretends to be deceived, and, after shutting him up, goes to find her lover; and, moved with indignation at the prying disposition of her lord, grants the knight what she had hitherto refused him. Next morning she assembles her servants to take vengeance, as she gives out, on a vassal who had made an attempt on her virtue; the husband is thus beat in the place of his confinement by his own domestics, but is at length recognised, and obtains pardon on vowing thenceforward unbounded confidence in his wife. The second story is by Arnauld de Carcasses [ii. p. 390]. A knight dispatches his parrot to a lady with a declaration of his passion: but though the fair one accepts the offer of his heart, the lover is much embarrassed to devise any mode of procuring an interview. The bird hits on an expedient, which is to set fire to her

castle, in hopes that the lady might escape to her lover in the confusion which would result from the conflagration. This project the parrot executes in person, by means of some wild-fire which he carries in his claws.[1] As was ex-

[1] This recalls an incident in the Roman de Brut, v. 14005, etc., where a besieged city is set on fire by the enemy through the medium of sparrows.—Liebrecht. After various acts of vengeance wreaked upon the Drevliani for the murder of her husband Igor, the Russian princess Olga (tenth century) according to the tradition preserved in the Chronicle of Nestor, pretends to desire peace and tribute. "What dost thou desire from us?" the Drevliani ask, "we will gladly pay tribute in honey and furs." Olga answered, "Ye have now neither honey nor furs, wherefore I will exact but little—give me then from each of your houses three pigeons and three sparrows; I will not burden you with an onerous tax as did my husband, I ask but little from you because ye have been exhausted by the siege." The Drevliani rejoiced, and collected three pigeons from each household and sent them to Olga with greeting. Olga sent them back word, "Ye have already submitted to me and my child, so go into your town, and I will leave it to-morrow and go to my home." The Drevliani gladly went into the town, and all the inhabitants were much rejoiced upon learning Olga's intention. Meanwhile Olga gave one of the pigeons to each of her fighting men, and to the others she gave a sparrow a-piece, and bade them wrap up brimstone and fire in a little rag and tie the same to each bird, and to set them free at dusk. The birds thus released flew to their nests, the pigeons to their houses, the sparrows to the eaves, and on a sudden fire broke out wherever there were pigeon-houses, or storehouses, or dwellings, or cottages, and not a single house escaped fire, and it could not be quenched, for all the houses were kindled at once. Nestorova Lyetopis' 6454 (A.D. 945). Solovief, Istoria, Rossii, 1854, tom. i. pp. 129, 130.

Livy xxii. 16, 17, relates that Hannibal selected from the booty captured of the enemy about two thousand oxen, and ordered bundles of chips and twigs to be attached to their horns. At nightdown they drove out the oxen in front of the army and lighted the inflammable bundles; frantic with the heat and pain the animals rushed from one side to another and set fire to the bushes. The sight of these numerous fires and their rapid movement threw the Roman army into helpless consternation. In a way exactly similar to Olga's device the Scandinavian Harald, brother of Olaf the saint, captured a town in Sicily. According to the Saga, Harald ordered his people to catch the birds which had nests against the houses, or which flew into the town for food, and attach to them chips, sulphur, and pitch, and kindle the same. The birds flew to their nests constructed about the roofs of the houses which were covered with straw and reeds. There is no tradition, as far as I know, says M. Soukhomlinof, among the Slavonic peoples, similar to the stratagem connected with the names of Olga and Harald, but the name Olga is found among the ancient Slavonians (from the tenth to the thirteenth century), and there are indications that the story of a town

pected, the lady elopes, proceeds straightway to the rendezvous, and ever after holds the winged incendiary in high estimation. Four other tales have been reckoned up by the historians of the Troubadours, but none of these can be properly regarded as tales, being merely intended as introductions to the discussion of some knotty love question, which generally forms the longest part of the composition.

It is then in the Langue d'oil, or northern romance alone, that we must look for those ample materials which have enriched the works of the Italian novelists. This dialect, we have seen, superseded the Latin as a colloquial language in the beginning of the ninth century. Its uniformity was early destroyed by the Norman invasion, which occasioned the division of the *romance* into a number of different idioms. To the conquerors, however, from whom it suffered corruption, it was also indebted for restoration. These invaders had no sooner fairly settled in their acquired territories, than they cultivated, with the utmost care, the language of the vanquished. Under their government it found an asylum, and was by them diffused in its purity through all the northern provinces of France.

Latin, however, long continued the language of the schools, the monasteries, and judicial proceedings; and it was not till the middle of the eleventh century that the Romance came to be used in written compositions. It was originally employed in metrical productions: lives of the saints, with devotional and moral treatises in rhyme, are the first specimens of this tongue; of the minor compositions, the earliest seem to have been military songs, of which the most celebrated was the Chanson de Rolland, the subject of so much controversy. There were also a few satirical and encomiastic songs, and during the twelfth century a good number of an amatory description, filled with tiresome gallantry, whining supplications, and perpetual complaints against evil speakers. We likewise find a few Jeux partis, which were questions of amorous jurisprudence,

reduced by means of pigeons reached the western Slavonic peoples. M. Soukh·mlinof, O predaniakh v drevnei rousskoï lyetopissi. Ossnova, May, 1861, p. 65-6. Cf. also the episode of Samson and the three hundred foxes. See German appendix, Geschichte der Schildbürger.

corresponding to the *tensons* of the Troubadours, as whether one would prefer seeing his mistress dead or married to another. Such questions being often decided by the poet contrary to the opinion of his audience, were referred to the Court of Love, a tribunal which certainly existed in the north of France, though it never acquired the same celebrity as in the southern provinces.

It is believed, however, that no professed work of fiction appeared in the Romance language previous to the middle of the twelfth century. I shall not here resume what has been formerly said on the origin of romances of chivalry, of which, it has already been shown, we must seek for the first rudiments in the Langue d'oil, as spoken in the north of France and in the court of England. Nor shall I enter into the dispute whether the earliest work of fiction was in the form of a metrical romance, or of those celebrated tales known by the name of Fabliaux.

These stories are almost the exclusive property of the provinces which lie north from the Loire; they are the chief boast of the literature of France during this remote period, and are well deserving of attention, whether we consider their intrinsic merit, or their general influence on fiction.

Of these tales, some have been called Lais, and others Fabliaux; terms which are often used so indiscriminately, that it is not easy to give any definition to distinguish them. The Lai appears, in general, to have been the recital of an action, with more or less intrigue, but, according to Legrand, differed from the Fabliau by being interspersed with musical interludes. Mr. Ellis[1] suspects that what were called lays, were translations from the Breton dialect, Laoi being a Welsh and Armorican word. Others have supposed that lays were always of a melancholy nature. This is denied by Mr. Tyrwhitt,[2] who defines the lay, I think pretty accurately, to be a light narrative poem of moderate length, simple style, and easy measure, neither extended in incidents, as the romance, nor ludicrous, as is usually the case in the Fabliaux. In the old translation of Lai le Fraine, the author of which must have been better in-

[1] Metrical Rom. i. p. 121, etc.
[2] Introductory Discourse to Canterbury Tales, n. 24.

formed than any modern writer, it is said that lays were originally from Britany, but that they were composed on all subjects:—

> Some beth of war, and some of woe,
> And some of joy and mirth also,
> And some of treachery and of guile,
> Of old adventures that fell while,
> And some of bourdes and ribauldry,
> And many there beth of Faery;
> Of all things that men seth,
> Most of love, forsooth, there beth:
> In Bretanie, of old time,
> These lays were wrought, so seth this rhyme.[1]

With the exception of "Aucassin and Nicolette," which consists of prose and verse intermingled, the Fabliaux are all metrical, and are, for the most part, in couplets of eight syllables.[2]

These compositions were written by persons styling themselves Trouveurs (Trouvères), a term expressive of genius and invention, corresponding to the Poet of Greece, and the Troubadour of the south of France. The period of the appearance of their works extends through the last half of the twelfth, the whole of the thirteenth, and part of the fourteenth century, but the greatest number were written during the reign of St. Louis. Thus the æra of the composition of the Gesta Romanorum is subsequent to that of a large proportion of the Fabliaux. It is not likely, however, that the Trouveurs, or authors of the Gesta, copied

[1] Weber, Metrical Romances of the Thirteenth, Fourteenth, and Fifteenth Centuries, Edin., 1810, vol. i. p. 357, etc.

[2] *Lais* was the appellation given to ... folk-songs or artificial elaborations and imitations of them. The compositions called *Lais* were often distinguished by their designation alone, and not at all by their nature or form from those termed *Fabliaux*. The retention of the name in the case of *Lais* shows them to have been formerly sung (in the form of strophes), i.e., that they drew their origin from folk songs, whilst the *Fabliaux* were derived from stories, anecdotes, and legends, etc. (fables), and were accordingly with correctness designated *Fabliaux* (fabulae, fabulationes, spoken narratives). No strict division, however, can thus be made, for there are Fabliaux which were derived from folk-songs. Some compositions, indeed, are indifferently called *Lais* and *Fabliaux* in different manuscripts. See Ferd. Wolf: Ueber die Lais, etc., pp. 125, 157. See also Die Lais de Marie de France, herausgegeben von Karl Warnke, mit vergleichenden Anmerkungen von Reinhold Köhler, Halle, 1885, and M. G. Paris' critique thereon in Romania, Nos. 55, 6.

from each other; they more probably borrowed from the same sources of fable. Like the stories in the Gesta, a great number of the Fabliaux seem to have been of eastern origin. Many of them are evidently taken from Petrus Alphonsus, who was merely a collector of Arabian tales of instruction; and others are apparently derived from the same nation, as they correspond with stories in the Arabian Nights, and with the Bahar Danush, or Garden of Knowledge, a work which, though of recent compilation, is founded on the most ancient Brahmin traditions, which had gradually spread through Persia and Arabia. For a long period a constant devotional, as well as commercial, intercourse had subsisted between Europe and the Saracen dominions. In Christendom, indeed, the Mahometans were ever detested, but it was not always the same in Asia. During intervals of peace in time of the crusades, the enemies were frequently united by alliances, the celebration of festivals, and all the appearances of cordial friendship. The tales which were of such antiquity in the East, and were there held in so high estimation, were eagerly seized by the Trouveurs who had wandered to the Holy Land, and were communicated to those who remained behind by report of the Jews, or the hordes who had visited Palestine as pilgrims or soldiers. Even in his own country the Trouveur passed an idle and a wandering life. He was freely admitted to the castle of the baron, yet associated with the lowest *Villains*. Hence he was placed in circumstances of all others most favourable for collecting the anecdotes and scandal of the day. These he combined, arranged, and embellished according to his own fancy, and dressed up in the form which he supposed would be most acceptable to his audience. At this period the nobility lived retired in their own fortresses, and only met at certain times, and on solemn festivals: on these occasions part of the amusement of the company had been to listen to the recital of metrical romances. But these poems being generally too long to be heard out at once, the Fabliaux, which were short and lively, were substituted in their room, and were frequently recited by the itinerant Trouveurs, as we learn from one of their number, in return for the lodging and entertainment they received:—

Usage est en Normandie,
Que qui herbegiez est, qu'il die
Fable ou chanson a l'hoste.
Sacristain de Cluni.

The Trouveur, or Fabler, also frequently wrote his metrical productions with the intention that they should be chaunted or declaimed. As the imperfection of measure required the assistance of song, and even of musical instruments, the minstrel, or *histrion*, added the charms of music to the compositions of the Trouveur. The aids of gesture and pantomime, too, were thought necessary to relieve the monotony of recitation; hence the jongleur, or juggler, a kind of vaulter and buffoon, associated himself with the Trouveur and minstrel, and performing many marvellous feats of dexterity, accompanied them in their wandering from castle to castle for the entertainment of the barons. At length, however, the professions of Trouveur and minstrel became, in a great measure, blended, as the minstrel, by degrees, formed new combinations from the materials in his possession, and at last produced fictions of his own. "This," says Mr. Ellis, "was the most splendid æra of the history of the minstrels, and comprehends the end of the twelfth and the whole of the thirteenth century." [1]

The works of the Trouveurs and minstrels, however

[1] "Les trouvères," writes M. Leroux de Lincy, "sont principalement designés comme étant les veritables inventeurs de toutes les poesies chantées par les jongleurs, conteurs ou menestrels. . . . Presque toujours ils avaient emprunté les sujets de nos longues chansons de geste à ces anciens récits conservés par les jongleurs et leurs troupes, récits, ordinairement peu étendus, fondés sur des croyances populaires, auxquels ces nouveaux poëtes ajoutaient d'abondants détails puisés dans les chroniques latines que les cloîtres renfermaient." The Jongleurs were strolling players as distinguished from the Trouvères who appeared later, and in the more special sense may be regarded as Court poets. They were not always merely popular singers, but were sometimes in the service of the Trouvères, or of Courts, when they were called Menestrels. See Ferd. Wolf, Ueber die Lais, Sequenzen und Leiche, pp. 10, 174. Subsequently, in consequence of their demoralization, the Jongleurs fell into the greatest contempt. The expression *Menestrels* seems, moreover, to have been used in a very comprehensive sense, as would appear from the following passage in the Chroniques de St. Dénis. Bouquet, Les Historians de la France, vol. xvii., p. 363. C.D. "Il avient quelquefois que *jogleor, enchanteor, goliardois et autres manières de menestriex* s'assemblent aux corz des princes, etc.—LIEBRECHT.

popular at the time, and however much they contributed to the entertainment of an audience, were forgotten soon after their composition, and have but lately become a subject of attention. While the Troubadours obtained a lasting reputation by the gratitude of the early Italian poets, and were believed great geniuses because celebrated by Dante and Petrarch, the metrical compositions of the Trouveurs were forgotten, as Boccaccio and his followers did not acknowledge their obligations. Owing to the early neglect of their works, little can be known concerning the personal history of the innumerable authors of these rhymes, for no one, of course, thought of collecting notices of their lives at the only time when it could have been effected. The names, however of a great number of them have been mentioned in their tales, and the appellation at the same time frequently points out the country of the poet. Jean de Boves, Gaurin or Guerin, and Rutebeuf,[1] seem to be those who have written the greatest number of stories, and those, at the same time, whose compositions bear the closest resemblance to the Italian novels.

Fauchet,[2] in his history of French poetry, was the first to renew a recollection of the Trouveurs and their writings, but his notices and extracts were not calculated to awaken curiosity. About the middle of last century, the Count de Caylus wrote a memoir on the Fabliaux, accompanied by some specimens and prose translations, which is inserted in the twentieth volume of the Memoirs of the French Academy of Inscriptions and Belles Lettres. M. Barbazan[2] also published a number of Fabliaux in their original form (a collection recently enlarged by M. Meon[2]), but as they were followed by a very imperfect glossary, they could not be read but with the utmost difficulty. About the same time M. Imbert[2] imitated some of the most entertaining in modern French verse. At length M. Legrand,[2] with indefatigable assiduity, published neither a free nor literal translation, but what he terms a *copie reduite* in French prose, of a large, and I have no doubt, a judicious selec-

[1] To these must certainly be added the names of Taillefer, who fought in the battle of Hastings, of Gaimar, and of the earlier Helinant, the favourite poet of Philip Augustus.

[2] See Bibliographical list of works.

tion, which he made from the Fabliaux he found in manuscripts belonging to M. de St. Palaye, and which were copies that celebrated author had procured from the library of the Abbey Saint Germain des Près, Berne, Turin, and other places.[1] In the course of his labours, Legrand frequently found that pieces with the same title differed in particular incidents, and sometimes in the whole story. Sometimes again the story was the same and the language different, which shows that the Fabliaux were altered at pleasure, either by the minstrel, when given him to set to music by the Trouveurs, or by the transcribers who collected them. These variations Legrand has frequently mingled, inserting in the version he principally followed any amusing incident, or instructive passage, which he found in the others, and to the whole he has added curious notes, tending to elucidate the manners and private life of the French nation during the twelfth and thirteenth centuries.

The Fabliaux, as far as can be judged from the works of Barbazan and Legrand, are interesting on their own account, as they, in some degree, show how much the human mind, by its own force, is able to accomplish, unguided by the aids of learning or the rules of criticism. In them, too, the customs and characters and spirit of the people, are painted in the truest and most lively manner. Resembling, in some degree, a comedy in their nature, they represent the ordinary actions of private life, and exhibit the nation, according to the expression of Legrand, in an undress. "Opinions," continues that author, "prejudices, superstitions, tone of conversation, and manner of courtship, are to be found in them, and a number of these nowhere else. They are like certain pictures, of which the subject and the characters are imagined by the artist, but where all besides is truth and nature. In some respects the Fabliaux possess a great advantage over romances of chivalry. The authors of the latter compositions assumed a certain number of knights, to whom, according to the spirit of the age, they assigned certain exploits, but they were limited to one sort of action. On the other hand, the Trouveurs were confined, perhaps, as to the extent, but not

[1] More recently a collection has been edited by M. A. Montaiglon: Recueil général et Complet des Fabliaux. Paris, 1872, etc.

the species of their productions. Hence their delineations and characters have little resemblance to each other, and there are none of those endless repetitions, nor relation of incidents, accessory to the principal subject, which are so tiresome in romances of chivalry. The Fabliaux are also free from the ridiculous ostentation of learning, and those anachronisms and blunders in geography, so frequent in the fabulous histories of Arthur and Charlemagne. Add to this a simple and ingenious mode of narrative, representations of the human heart wonderfully just, and, above all, the honest simplicity of the relater, who appears convinced of what he recounts, the effect of which is persuasion, because in the midst of improbabilities he seems incapable of deceit."

These beauties are, however, counterbalanced by numerous defects. The fictions of the Trouveurs are sometimes extravagant, and their moral frequently scandalous; not merely that the expressions are blamable, which may be attributed to the rudeness of the age, or imperfection of language, but some stories are in their substance reprehensible. A few of these also are put into the mouth of women, and even the lips of a father in instructions to his daughters.

With such excellencies and defects, it is not surprising that the Fabliaux were often imitated in their own country. Some of them have been frequently modernised in French verse, and have formed subjects for the drama, as Molière's "Médecin Malgre Lui," which is from the Fabliau Le Medicin de Brai, ou le Villain devenu Medicin,[1] a story which is also told by Grotius; several scenes of the Malade Imaginaire are from the Fabliau of the Bourse pleine de sens [Legrand iii. 402; Montaiglon, iii. 88; Barbaz. iii. 38]. The Huître of Boileau is from Les trois dames qui trouverent un anel [Legrand iv. 163], and Rabelais appears to have been indebted for his Tirades on Papelards, membrer remembrer, etc., to the Fabliaux of Sainte Leocade and Charlot le Juif.[2]

[1] Legrand, ed. 1829, iii. 1. Barbazan, iii. 1. Cf. Poggii, Facetiae Zenodochium and Pfaff Amis, vv. 805-932.

[2] Cf. Caylus Mémoires de l'Acad. des Insc. vol. xx. p. 374, and Barbazan, vol. i. p. xxxiii. etc., and iii. 87. Legrand, iii. 90, 1, Montaiglon, iii. 222.

It is by the Italian novelists, however, that the Fabliaux have been chiefly imitated; and it is singular, considering the time that elapsed before they passed the Alps, the progress of literature in Italy during the interval, and the genius employed in imitation, that their faults should have been so little remedied, and their beauties so little embellished. Their licentiousness has been increased, and hardly anything has been added to the interest or variety of the subjects.

That they were imitated by the Italian novelists is a point that can admit of no doubt, even laying aside instances of particular plagiarism, and attending to the general manner of the Fabliaux.

Of the tricks played by one person to another, so common in Italian tales, there are many instances in the tales of the Trouveurs. Thus in a Fabliau by the Trouveur Courte Barbe,

Les Trois Aveugles de Compiègne.[1]

a young ecclesiastic returning from his studies (which he had been prosecuting at Paris) to Compiègne, met on the way three blind men seeking alms. Here, said he, pretending to give them something, is a *besant*; you will take care to divide it equally, it is intended for you all three. Though no one got the money, each believed that his comrade had received it, and, after loading their imagined benefactor with the accustomed blessings, they all went on their way rejoicing; the churchman following at a short distance to watch the issue of the adventure. They proceeded to a tavern in Compiègne, where they resolved to have a carousal, and ordered everything of the first quality, in the tone of men who derived confidence from the weight of their purse. The ecclesiastic, who entered the house along with them, saw that the mendicants had a plenteous dinner, of which they partook, laughing, singing, drinking to each other's health, and cracking jokes on the simplicity of the good gentleman who had procured them this entertainment, and who was all the while within hearing of the merriment. Their mirth was prolonged till the night was far advanced, when they

[1] Legrand, ed. 1829, iii. 49. Barbazan, ed. 1808, iii. 398. Montaiglon, i. 70.

concluded this jovial day by retiring to rest. Next morning the host made out a bill. "Get us change for a besant," exclaim the blind. The landlord holds out his hand to receive it, and as no person gives it, he asks who of the three is paymaster? Everyone says, "It is not I." From a corner of the room the ecclesiastic enjoys the rage of the landlord, and mutual reproaches of the blind, who accuse each other of purloining the money, proceed from words to blows, and throw the house into confusion and uproar. They at length are pacified, and suffered to depart on the churchman undertaking to pay their bill, of which he afterwards ingeniously finds means to defraud the landlord.[1]

In the Italian novels there are frequently related stratagems to procure provisions, and pork seems always to have been held in the highest estimation. In like manner, in the Fabliau Des

TROIS LARRONS,[2]

by Jehan de Boves, there is detailed the endless ingenuity of two robbers to deprive their brother Travers, who had separated himself from them, and become an honest man, of a pig he had just killed, and also the address with which it is repeatedly recovered by the owner. The thieves had seen the pig one day when on a visit to their brother, and Travers, suspecting their intentions, hid it under a bread oven at the end of the room. At night, when the rogues, with the view of purloining the pig, came to the place where they had seen it hanging, they found nothing but the string by which it had been suspended. Travers, hearing a noise, goes out to see that his stable and barn are secure. One of the thieves who takes this opportunity to pick the lock of the door, approaches the bed where his brother's wife lay, and counterfeiting the voice of her husband, asks if she remembered where he had hung the pig. 'Don't you recollect,' said she instantly, 'that we put it below the oven?' Having got this information, the thief immediately runs off with the pig on his shoulders; and Travers returning

[1] Cf. Straparola, N. 13, Fav. 2, Sozzini, Nov. 1. Scaccazzone.—Pfaff Amis, vv. 2043-2472.

[2] Legrand, ed. 1829, iii. 269. Barbazan, iv. 233. Montaiglon, iv. 93.

nearly at the same time, is laughed at by his wife for his want of memory. He instantly perceives what had happened, and sets out full speed after his brothers, who had taken a bye path leading to the wood where they intended to hide their booty. Travers comes up with him who carried the pig, and who was a little behind the other. 'It is now time,' says Travers, assuming his brother's voice, 'that I should carry the load.' The bearer instantly accedes to this proposal, but he has not gone on a hundred paces till he overtakes his other brother, when, perceiving that he had been ensnared, he strips himself and puts on a woman's night-cap. In this dress he gets to his brother's house before him, meets him at the door, and, appearing as his wife, exclaims in a feigned voice, 'You have got the pig! give it me, and run to the stable, for I fear they are breaking in.' On his return, Travers discovers from his wife, still lamenting the loss of their pig, that he had been again cheated. He sets out after the pilferers, and comes to a place in the wood where they were dressing the pork at the foot of an oak, by a fire they had just lighted. Travers strips himself, climbs the tree, and, swinging on one of the branches, exclaims in the voice of their father, who had been hanged, 'Wretches, you will end like me.' Hearing this, the thieves run off in the utmost consternation, and leave the pig at the disposal of their brother. Immediately on his return home, the proper owner, to prevent farther accidents, begins to bake it in a pie, but soon perceives it proceeding up the chimney, appended to pieces of wood. The thieves, having recovered from their fright, had come back to the house of Travers, and seeing, by a hole in the wall, that there was now no time to be lost, were trying this last expedient from the roof of the dwelling. They are now invited by their kinsman to descend, and partake of the pie along with him. Accordingly they all sit down to table, and are cordially reconciled. These two specimens that have been given are, I think, quite in the spirit of the Italian novels, and as good tricks as those in the Decameron which are practised on Calandrino by his brother artists. (See N. 3 and 6, Day 8, etc. and cf. Straparola, N. 1. Fav. 3.)

In the Fabliaux, too, there are innumerable instances of

ingenious gallantry, and deceptions practised on husbands, precisely in the style of the Italian novelists, as La Femme qui fit trois fois le tour des murs de l'Eglise, where a woman, detected out of doors at night, persuades her husband she had been recommended to walk three times round the walls of the church, in order to have children: see also La Robbe d'Ecarlate, (Legrand, vol. ii. p. 328,) and La Culotte des Cordeliers (vol. i. p. 343). In the Lai du Prisonnier (iv. 162), where twelve ladies partake of the heart of a Lover who had deceived them all, we have an exaggerated instance of that mixture of horror and gallantry which prevails, in some degree, in the Decameron, and more strongly in the imitations of the work of Boccaccio.[1] The monastic orders are not so severely treated as

[1] The episode of a lover's heart served up at table, is one of not infrequent recurrence. The following is the title of a pamphlet in the British Museum: Arrest de la cour de parlement de Bordeaux Prononcé contre une ieune Damoiselle, laquelle fit manger le foye de son enfant à vn ieune Gentilhomme qui avoit violé sa pudicité sous vmbre d'vn mariage pretendu. Ensemble comme elle le fit cruellement mourir, & se remit entre les mains de la iustice, pour estre punie exẽplairement, le Samedy 20. iour d'Avril, 1614. a Paris. Par George L'Anglois, 1614. At the end of the account follows: "Extrait des Registres du Parlement de Bordeaux. Veu par la Cour, le procez criminal, pendant entre Damoiselle Cecile Palliet, accusée de cruauté matricide, & autre homicide du sieur de la Chambre la recognoissance du mentre fait par icelle, les conclusions du sieur Procureur general, bien que ladite Palliet meritasse vne plus cruelle mort pour satisfaire ausdits meurtres La Cour ayant esgard aux incitatiõs qui lont prouoquée à ces cruels actes par cy deuant faites à elle par ledit de la chambre, luy ayant lené son hõneur sous vn mariage clandestin, a moderé la punition, & a condamné & condamne ladite Cecile Palliet, à avoir la teste tranchée par l'executeur de la haute Justice, en la place du marché, & ses biens confisquez & mis sous la main du Roy, en payant les frais de Justice à ce concernant. Fait à Bordeaux en Parlement, le 20. d'Auril, 1614. Ce dit iour Samedy 20 d'Auril, elle fut executée, etc. Cf. Titus Andronicus, Act v. Sc. 2 and 3; also Sir W. Davenant's tragedy of Albovine (1629), and the Story of Atreus and Thyestes.

The Châtelain de Coucy, a noble who in 1148 had joined the third crusade, is the author of various love-songs, which have been inserted in a romantic poem on the subject of his amours with the lady of Faiel, the wife of a neighbouring seignour. De Coucy was wounded in the Holy Land, and expiring on his way home, commissioned a retainer to take his heart and deliver it with a letter he had already written to the lady of Faiel. Her consort, however, detected and intercepted the messenger, and caused the heart to be served up at table to his wife, who, upon

by that author and his successors, but the priests are frequently satirized, and are made the principal actors, in a great proportion of the most licentious stories, as Constant du Hamel, La Longue Nuit, Le Boucher d'Abbeville, Le Pretre crucifié, Le Pauvre Clerc, which last is the origin of the Freirs of Berwick, attributed to Dunbar, and the well-known story of The Monk and Miller's Wife of A. Ramsay.

We have, besides, a series of stories in the Fabliaux in which ludicrous incidents occur with dead bodies, which also became a favourite subject in Italy. There is not, however, in the whole Italian novels, so good a story of this description as that of

LES TROIS BOSSUS,

embodied in two fabliaux, one by the Trouveur Durand, and the other by the Trouveur Piaucèle, who entitles it Destormi.[1]

Gentlemen, says the author, if you chuse to listen I will recount to you an adventure which once happened in a castle, which stood on the bank of a river, near a bridge, and at a short distance from a town, of which I forget the name, but which we may suppose to be Douai. The master of this castle was humpbacked. Nature had exhausted her ingenuity in the formation of his whimsical figure. In place of understanding she had given him an immense head, which nevertheless was lost between his two shoulders, he had thick hair, a short neck, and a horrible visage.

Spite of his deformity, this bugbear bethought himself of falling in love with a beautiful young woman, the daughter of a poor but respectable burgess of Douai. He sought her in marriage; and as he was the richest person in the district, the poor girl was delivered up to him. After

learning of what she had partaken, languished and died, while her husband went to other lands, and died after many years of saddened existence. On this story De Belloy based his tragedy of Gabrielle de Vergy. An analogous story is told of the Spanish Marquis d'Astorga. In the Egyptian story of the Two Brothers the elder brother's wife asks to eat the heart or liver of the bull which she knows is her first husband.

[1] Montaiglon's "Fabliaux," i. Nos. 2, 19. Legrand d'Aussy, Fabliaux, 1829, vol. iv. pp. 257-63, and 264, 65. Cf. also iv. 246. Barbazan, iii. 296.

the nuptials he was as much to pity as she, for, being devoured by jealousy, he had no tranquillity night nor day, but went prying and rambling everywhere, and suffered no stranger to enter the castle.

One day, during the Christmas festival, while standing sentinel at his gate, he was accosted by three humpbacked minstrels. They saluted him as a brother, as such asked him for refreshments, and at the same time, to establish the fraternity, they ostentatiously displayed their humps. Contrary to expectation, he conducted them to his kitchen, gave them a capon with some peas, and to each a piece of money over and above. Before their departure, however, he warned them never to return, on pain of being thrown into the river.

At this threat of the *Chatelain*, the minstrels laughed heartily, and took the road to the town, singing in full chorus, and dancing in a grotesque manner, in derision. He, on his part, without paying farther attention to them, went to walk in the fields.

The lady, who saw her husband cross the bridge, and had heard the minstrels, called them back to amuse her. They had not been long returned to the castle when her husband knocked at the gate, by which she and the minstrels were equally alarmed. Fortunately the lady perceived on a bedstead, in a neighbouring room, three empty coffers. Into each of these she stuffed a minstrel, shut the covers, and then opened the gate to her husband. He had only come back to spy the conduct of his wife as usual, and after a short stay went out anew, at which you may believe his wife was not dissatisfied. She instantly ran to the coffers to release the prisoners, for night was approaching, and her husband would not probably be long absent. But what was her dismay when she found them all three suffocated! Lamentation, however, was useless. The main object now was to get rid of the dead bodies, and she had not a moment to lose.

She ran then to the gate, and seeing a peasant go by, she offered him a reward of thirty livres, and leading him into the castle, she took him to one of the coffers, and showing him its contents, told him he must throw the dead body into the river; he asked for a sack, put the carcase into it,

pitched it over the bridge into the stream, and then returned quite out of breath to claim the promised reward.

"I certainly intended to satisfy you," said the lady, "but you ought first to fulfil the conditions of the bargain —you have agreed to rid me of the dead body, have you not? There, however, it is still;" saying this, she showed him the other coffer in which the second humpbacked minstrel had expired. At this sight the clown is perfectly confounded—how the devil! come back! a sorcerer!—he then stuffed the body into the sack, and threw it like the other over the bridge, taking care to put the head down, and to observe that it sunk.

Meanwhile the lady had again changed the position of the coffers, so that the third was now in the place which had been successively occupied by the two others. When the peasant returned, she showed him the remaining dead body—"you are right, friend," said she, "he must be a magician, for there he is again." The rustic gnashed his teeth with rage—"what the devil! am I to do nothing but carry about this accursed humpback?" He then lifted him up with dreadful imprecations, and, having tied a stone round the neck, threw him into the middle of the current, threatening, if he came out a third time, to despatch him with a cudgel.

The first object that presented itself to the clown, on his way back for the reward, was the hunchbacked master of the castle, returning from his evening walk, and making towards the gate. At this sight the peasant could no longer restrain his fury—"Dog of a humpback, are you there again!"—so saying, he sprung on the Chatelain, stuffed him into the sack, and threw him headlong into the river after the minstrels.

"I'll venture a wager you have not seen him this last time," said the peasant, entering the room where the lady was seated. She answered that she had not: "yet you were not far from it," replied he; "the sorcerer was already at the gate, but I have taken care of him—be at your ease—he will not come back now."

The lady instantly comprehended what had occurred, and recompensed the peasant with much satisfaction.

"I conclude from this adventure," says the Trouveur,

"that money can do everything. It is in vain that a woman is fair—God would in vain exhaust all his power in forming her—if you have money she may be yours—witness the humpbacked chatelain in this fabliau." The Trouveur concludes with imprecations on the precious metals, and those who first used them, which was probably meant as an indirect hint to his audience. This story is in the Nights of Straparola, and the Tartar Tales, by Gueulette, under the title, Les Trois Bossus de Damas.[1]

Thus, even by attending to the general spirit of the Fabliaux, independent of examples of direct plagiarism, there can, I think, be no doubt that they were the principal models of the Italian tales. In writing, as in conversation, a story seldom passes from one to another, without receiving some embellishment or alteration: The

[1] The story of the little Hunchback, in the Arabian Nights, is probably the first source of this tale; but the immediate original is one which occurs in some versions of the Seven Wise Masters.—LIEB. The good stories of the Fabliaux are too piquant not to be utilized by contemporary popular writers. The above tale of the three corpses was refurbished in a recent number of the Paris Estafette (newspaper), three priests being substituted for the three hunchbacked minstrels, to suit the anti-clerical complexion of the journal, and many of these old tales are constantly served up in an altered dress to certain classes of modern readers. The wide diffusion of this good story will be seen from the following enumeration of collections in which it is contained in more or less varying form: Ancien Théâtre François, La Farce des Trois Bossus; Bibliothèque Bleue, Les trois Bossus de Besançon; Divertissements curieux de ce temps, p. 153; La Fontaine, Contes: Les Remois; Boccaccio, Dec. viii. 8; Habicht, Tausend und eine Nacht, Breslau, 1831-40, Night 496; Straparola, Notti ii. 5 and v. 3; Loiseleur-Deslongchamps, Essai sur les Fables Indiennes, p. 157; Courrier facétieux, p. 327; Gueulette, Mille et un quart d'heures, contes tartares (Cabinet des Fées, t. xxi. p. 131); Cesari, Novelle, No. 13; Malespini, Dugento Novelle, Parte 1ª 80, Parte 2ª No. 95; Le Grand Parangon des nouvelles nouvelles, No. 13; Coelho, Contos populares Portuguezes, No. 67; Cent Nouvelles Nouvelles, No. 14; Robbé de Beauveset, Œuvres badines, 1801, No. 56; Caillhava de l'Estendoux, Le Soupé des petits maîtres, Bruxelles, J. H. Briard, 1870, t. ii. cap. 26; Bernard de la Monnoye, Œuvres, Vexillarius et Mercator; D'Auberville, Contes en Vers, etc., Bruxelles, Demanet, 1818, t. ii. p. 43; Dorat, Poesies, Genève, 1777, iii. p. 163; Michele Angeloni, Novelle, Lugano, 1863: Il Miracolo; G. Rillosi, Novelle: Fra Volpone, o l'astuzie fratesche; G. B. Casti, Novelle: Il quinto evangelista. J. B. F. Ortoli; Les Contes populaires de l'Ile de Corse, Paris, 1883 (vol. xvi. of "Les Litteratures populaires de toutes les Nations"), No. 5. [Romania, No. 49, pp. 174, 5.]

imitators may have filled up the general outline with colours of their own; they may have exercised their ingenuity in varying the drapery, in combining the groups, and forming them into more regular and animated pictures; but there is scarcely an Italian delineation, unless it represent some real incident, of which a sketch more or less perfect may not be seen in the Fabliaux. Instances, in which the Trouveurs have been absolutely copied, or closely followed, will be adduced, when we come to specify the works of their imitators.

It is not easy to point out precisely in what way the Fabliaux passed into Italy, or at what period they were first known beyond the Alps.

Since the progress of romantic fiction, however, has in many instances been clearly traced from the north to the south of Europe, from Asia to the western extremity of Christendom, and from the classical times of Greece, through the long course of the dark ages to the present period, it will not appear extraordinary that the Italians should have imbibed the fables of their neighbours and contemporaries. During the civil dissensions which were so long protracted in Italy, many of its inhabitants sought refuge in France. A great number of the usurers established in that country were of the Lombard nation. Part of the interior commerce of France was carried on by Italians, and they occupied a whole street in Paris, which was called that of the Lombards. The court of Rome, too, employed in France a number of Italian agents, to support the rights and collect the revenues of the church. Brunetto Latini wrote at Paris his Tresor, and many Venetians went to study law in that capital. On the other hand, during the same period, the French, as is well known, frequently resorted to the different states of Italy, in the course of war or political intrigue. The French minstrels also frequently wandered beyond the Alps, bearing with them their Lais and their Fabliaux. Muratori (Dissert. Antichit. Ital. tom. ii. c. 29) reports an ordinance of the municipal officers of Bologna, issued in 1288, prohibiting the French minstrels from blocking up the streets by exercising their art in public.—"Ut Cantatores Francigenorum in plateis communibus ad cantandum morari non possunt."

There are many imitations of the tales of the Trouveurs in the

CENTO NOVELLE ANTICHE,

commonly called in Italy Il Novellino (and sometimes il Novellino antico in contradistinction to Massuccio's Novellino), the first regular work of the class with which we are now engaged that appeared in Europe; its composition being unquestionably prior to that of the Decameron of Boccaccio.

It is evident, from the title of the Cento Novelle *Antiche*, that it was not a new and original production, but a compilation of stories already current in the world. The collection was made towards the end of the thirteenth century,[1] and was formed from episodes in romances of chivalry; the Fabliaux of the French Trouveurs; the ancient chronicles of Italy; recent incidents; or jests and repartees current by oral tradition. That the stories derived from these sources were compiled by different authors, is apparent from the great variety of style; but who these authors were is still a problem in the literary annals of Italy. A number of them were long supposed to have been the work of Dante and Brunetto Latini, but this belief seems to rest on no very solid foundation. Quadrio, however, considers these tales as the production of a single writer, whom he hails as the unknown father of the Italian language:—"L' autor di quest' opera è incerto; è pero autore di lengua."

At first the Cento Novelle Antiche amounted only to ninety-six, but four were afterwards added to make up the hundred. The original number remained in MS. upwards of two centuries from the date of their composition. They were at length edited by Gualteruzzi, at Bologna, 1525, and were entitled Le Ciento Novelle Antike, on the frontispiece; and within—"Fiori di parlare, di belle cortesie, e di belle valentie e doni, secondo ke per lo tempo passato anno fatto molti valenti uomini." This edition was pub-

[1] Or rather about 1325 or 1330, at all events after 1311. See Lami Novel. Letter, vol. xv. No. 34. See also Nott at p. 274 of his ed. of Busone da Gubbio's "Fortunatus Siculus."

lished from a MS. belonging to Cardinal Bembo, and which had just before been copied from the original MS. Gualteruzzi certainly conceived his edition to be the first, but Apostolo Zeno thinks that another, of which he had seen a copy at Padua, without date of year or place, is more ancient. Yet one would suppose that had an earlier edition existed, Gualteruzzi could not have been ignorant of the fact, nor would Bembo, whatever may be the value of an original MS., have procured a recent transcript, when an elegant impression was circulating through the world. A subsequent edition by the Giunti appeared at Florence, in 1572, and one still more recently at Naples, which is not held in much estimation. Some tales occur in one of these editions which are not found in another; and the stories are also differently arranged, which is extremely troublesome in reference.

The stories contained in the Cento Novelle Antiche, though not very interesting from intrinsic merit, have become so as being the commencement of a series of compositions which obtained the greatest celebrity,[1] and, by their influence on the English drama, laid the foundation of the most splendid efforts of human genius. It may, therefore, be proper to give a few examples, that the reader may appreciate the taste and spirit in which the Cento Novelle were written.

2. Is the story of a Greek king who detained one of the most learned of his subjects in confinement. A handsome Spanish horse being brought to court, as a present to the monarch, and the prisoner being interrogated as to its value, replies, that it is indeed a fine horse, but had been suckled by an ass. This fact is verified by sending to Spain, where it is discovered that the mare had died soon after producing the foal; on which the prisoner receives from the king, as a reward, an additional allowance of bread. On another occasion he acquaints his majesty, that there is a worm in one of his most precious jewels. The gem being dashed to pieces, the animal is found, and the captive gratified with a whole loaf each day. At length the king says to him, Whose son am I? He is answered,

[1] Many of them may be recognized in Poggio Bracciolini's "Facetiæ."

that he sprung from a baker; a piece of unexpected intelligence, which is confirmed by the queen-mother on her being sent for, and compelled by threats to confess the truth. Being finally asked how he came to know all these things, the wise man replies, that the length of the horse's ears, and the heat of the gem, had suggested his two first answers, and that he had discovered his majesty's pedigree from the nature of the rewards he had repeatedly assigned him. This tale has a striking resemblance to that of the Three Sharpers and the Sultan, which is the second story of the recent addition to the Arabian Tales published by Mr. Scott.[1] Three sharpers introduce themselves to a sultan, the first as a skilful lapidary, the second as expert in the pedigree of horses, and the third as a genealogist. The sultan wishing to try their veracity, detains them in confinement, and after a while sends for the first to demand his opinion of a precious stone, which had been lately presented to him; when the sharper, having examined it, declares there is a flaw in its centre, and the jewel being cut in two, the blemish is discovered. He then informs the sultan that he had discerned the defect by the acuteness of his sight; and as a reward receives a mess of pottage and two cakes of bread. Some time after a beautiful black colt arrives, as a tribute from one of the provinces. The genealogist of horses being thereon summoned, affirms that the colt's dam was of a buffalo species, which is found to be correct on examining the person who had brought him. Having received the same recompense as his fellow-prisoner, the third sharper is now interrogated as to the parentage of the sultan himself, whom he pronounces to be the offspring of a cook, as his gratuities consisted in provisions from his kitchen, instead of the honours which it is customary for princes to bestow. This being confirmed by the confession of the sultan's mother, he abdicates the throne in favour of the genealogist, and conscientiously wanders through the world in disguise of a dervise. The first story in Mr. Scott's publication, the Sultan of Yemen and his Three Sons, has also a consider-

[1] Tales, Anecdotes, and Letters, transl. from the Arabic and Persian by Jonathan Scott, Shrewsbury, 1800.

able resemblance to this tale. There the three princes find out that a kid at table had been suckled by a bitch, and that the sultan at whose court they were was the son of a cook. Similar to these is the anecdote related of Virgil and Augustus. While the poet acted as one of the emperor's grooms, a colt of wonderful beauty was sent in a gift to Cæsar. Virgil decided that it was of a diseased mare, and would neither be strong nor swift, and this opinion having proved correct, Augustus ordered his allowance of bread to be doubled. On another occasion, the emperor, who doubted his being the son of Octavius, having consulted Virgil on his pedigree, is told that he sprung from a baker; a conjecture which had been formed from the nature of his rewards.[1]

6. Is from the 8th chapter of the Gesta Romanorum, where the Emperor Leo commands three statues of females to be made; one has a gold ring on a finger, pointing forward; another the ornament of a golden beard! the third a golden cloak and purple tunic; whoever should steal any of these ornaments was to be punished by an ignominious death. See Gower's "Confessio Amantis" (lib. 5).

30. Story of the Sheep passing a River, from the 11th tale of Petrus Alphonsus. This stupid story has been introduced in Don Quixote, where it is related by Sancho to his master. (Part I. b. iii. c. 6.)

39. A person having offended certain ladies by his lampoons, and being about to receive the severest of all punishments, saves himself by exclaiming, that she who is most deserving of the satire should commence the attack. In Fauchet [l. i. ch. 126], a similar story is related of Jean de Meung, author of the continuation of the Romaunt of the Rose; but as the Romaunt was not finished till the year 1300, this tale is probably taken from one in the Fabliaux (Legrand, 4, 126), where a knight disarms the fury of a

[1] Donatus, life of Virgil, at commencement. Similar answers are put into the mouth of the Danish prince Hamlet, in reply to the King of England, in Saxo Grammaticus, i. iii. and iv. p. 108, etc. ed. Hafn. 1839. See also Simrock, "Quellen des Shakespeare," i. 81-85, 3, 170, etc. In Otte's "Heraclius," edited by Massmann, very similar replies are given by Heraclius to the Emperor Phocas.—LIEB.

number of jealous women, by bidding her strike first who had loved him most. There is a similar story adopted in one of the romantic poems of Italy, I think the Orlando Innamorato, where a knight escapes from a like situation, by inviting her to the attack who has the least regard to her own and husband's honour. A like expedient is resorted to by the hero of the Italian comic romance, Vita di Bertoldo. All these stories probably had their origin in the expression by which our Saviour protected the woman taken in adultery.[1]

Many of the Cento Novelle are merely classical fictions.

43. Is the fable of Narcissus. We have also the story of Diogenes, requesting Alexander to stand from betwixt him and the sun; and [No. 70] of the friends of Seneca, who, while lamenting that he should die innocent, are asked by the philosopher if they would have him die guilty; an anecdote usually related of Socrates.

50. Is from chapter 157 of the Gesta Romanorum. A porter at a gate of Rome taxes all deformed persons entering the city. The 5th of Alphonsus is also a story of this nature, where a porter, as a reward, has liberty to demand a penny from every person one-eyed, humpbacked, or otherwise deformed. A blind man refusing to pay, is found on farther examination to be humpbacked, and, beginning to defend himself, displays two crooked arms; he next tries to escape by flight; his hat falls off, and he is discovered to be leprous. When overtaken and knocked down, he appears moreover to be afflicted with hernia, and is amerced in fivepence.[2]

51. Saladin's Installation to the Order of Knighthood: An abridgment of a Fabliau, called L'Ordre de Chevalerie (Barbazan, i. 59).[3]

56. The Story of the Matron of Ephesus, which was originally written by Petronius Arbiter, but probably came to the author of the Cento Novelle Antiche through the medium of the Seven Wise Masters, or the Fabliau De la

[1] Cf. Keller, Lieder Guillems v. Bergnedan, p. 4, etc.

[2] See Schmidt on Disciplina Clericalis, p. 120, etc.

[3] Also occurs in Busone da Gubbio's "Fortunatus Siculus," l. iii. c. 13, of which Legrand d'Aussy states that some French historians have narrated it as having really happened.—LIEB.

Femme qui se fist Putain sur la fosse de son mari. (See above, vol. I. p. 94.)

68. An envious knight is jealous of the favour a young man enjoys with the king. As a friend, he bids the youth hold back his head while serving this prince, who, he says, was disgusted with his bad breath, and then acquaints his master that the page did so, from being offended with his majesty's breath. The irascible monarch forthwith orders his kiln-man to throw the first messenger he sends to him into the furnace, and the young man is accordingly despatched on some pretended errand, but happily passing near a monastery on his way, tarries for some time to hear mass. Meanwhile, the contriver of the fraud, impatient to learn the success of his stratagem, sets out for the house of the kiln-man, and arrives before his intended victim. On inquiring if the commands of his master had been fulfilled, he is answered that they will be immediately executed, and, as the first messenger on the part of the sovereign, is forthwith thrown into the furnace. This tale is copied from one of the Contes Dévots, intended to exemplify the happy effects that result from hearing mass, and entitled, D'un Roi qui voulut faire brûler le fils de son Seneschal. It is also chapter 95 of the Anglican Gesta Romanorum and Cinthio, viii. 6.[1]

A few tales seem to have had their origin in romances of chivalry; the

[1] A very similar story is related in some lives of St. Elizabeth, spouse of Denis, King of Portugal, in the thirteenth century. One of the queen's pages, a favourite whom she often employed on errands of charity, was consequently an object of envy and hatred to another of the court pages, who denounced him to the king as a paramour of Elizabeth. Denis, judging others by his own licentious heart, believes the accusation, and sends the supposed culprit on a message to the lime-burner, who had previously been instructed to despatch him. On his way, however, the queen's page enters a church to assist at mass, but arriving late, waits to hear the next one; meanwhile his calumniator, who had eagerly gone to learn his fate, perishes in his stead As a moral the king recognizes the intervention of Divine Providence, and is convinced of the queen's innocence. The narrative is discarded by the Bollandists. Baillet, Vies des Saints, p. 117, vol. v. 485 d. 5. The source of this story would seem to be the history of Kalaratri in Somadheva's "Collection of Tales." Cf. Schmidt, Balladen und Romanzen, p. 191, etc.; Keller, Dyokletianus Leben, Introduction, p. 44; Germania, Bd. vii. 422, and Bd. xi. 207; Timoneda Patrañuelo, No. 17.

81. Is the Story of the Lady of the Scalot, who died for love of Lancelot du Lac; and another [No. 60] is the story of King Meliadus and the Knight without Fear.

82. Outline of the Pardonere's Tale in Chaucer (Morlini, Novellae, No. 42).

A few of the Cento Novelle are fables. Thus in

91. The mule pretends that his name is written on the hoof of his hind-foot. The wolf attempts to read it, and the mule gives him a kick on the forehead, which kills him on the spot. On this the fox, who was present, observes, "Ogni huomo che sa lettera non é savio."[1]

The last of the original number of the Cento Novelle is from the 124th chapter of the Gesta Romanorum, of the knights who intercede for their friend with a king, by each coming to court in a singular attitude.[2]

It has already been mentioned, that four tales were added to complete the number of a hundred. One of these is the story of Grasso Legnajuolo, which has been frequently imitated; in this tale Grasso is persuaded to doubt of his own identity. Different persons are posted on the street to accost him as he passes, by the name of another; he at length allows himself to be taken to prison for that person's debts, and the mental confusion in which he is involved during his confinement is well described. Domenico Manni asserts, that this was a real incident, and he tells where and when it happened. Filippo di Ser Brunellesco, he says, contrived the trick, and the sculptor Donatello had a hand in its execution.

A great proportion of the tales of the Cento Novelle are altogether uninteresting, but in their moral tendency they are much less exceptionable than the Fabliaux, by which they were preceded, or the Italian Novelettes, by which they were followed. In general, it may be remarked, that those stories are the best which claim an eastern origin, or are derived from the Gesta Romanorum and the Fabliaux. This, from the examples given, the reader will have diffi-

[1] See F. W. V. Schmidt, Beitraege zur Geschichte der Romantischen Poesie, p. 181, etc.; Grimm, Reineke Fuchs, p. cclxiii; Ad. Kuhn, Märk. Sagen, "Der Dumme Wolf."

[2] See F. W. V. Schmidt's notes to Straparola, p. 292; Loiseleur Deslongchamps, Fab. Ind. P. ii. p. 125.

culty in believing; but those tales which are founded on real incidents, or are taken from the annalists of the country, are totally uninteresting. The repartees are invariably flat, and the jests insipid.

This remark is, I think also applicable to the

Decameron of Boccaccio;

those tales derived from the Fabliaux being invariably the most ingenious and graceful. This celebrated work succeeds, in chronological order, to the Cento Novelle, and is by far the most renowned production in this species of composition. It is styled Decameron, from ten days having been occupied in the relation of the tales, and is also entitled Principe Galeotto,—an appellation which the deputies appointed for correction of the Decameron consider as derived from the 5th canto (v. 137) of Dante's "Inferno," Galeotto being the name of that seductive book, which was read by Paulo and Francesca:—

"Galeotto fu il libro e chi lo scrisse," etc.

The Decameron is supposed to have been commenced about the year 1348, when Florence was visited by the plague, and finished about 1358. Thus only a period of half a century had intervened from the appearance of the Cento Novelle, and the infinite superiority of the Decameron over its predecessor, marks in the strongest manner the improvement which, during that interval, had taken place in taste and literature.

Still, however, the Decameron must be chiefly considered as the product of the distinguished mental attainments of its author. Boccaccio [1313-1375] was admirably fitted to excel in this sort of composition, both from natural genius,[1] and the species of education he had received. His father apprenticed him in early youth to a merchant, with whom he continued many years, and in whose service he visited different parts of Italy, and, according to some authorities,

[1] I well remember," says he, in his Genealogy of the Gods, "that before seven years of age, when as yet I had seen no fictions, and had applied to no masters, I had a natural turn for fiction, and produced some trifling tales."—Lib. xv.

the capital of France. During these excursions he must have become intimately acquainted with the manners of his native country; and at Paris he would acquire the French language, and, perhaps, study the French authors. Tired with his mercantile employments, Boccaccio next applied himself to canon law, and, in the prosecution of this study, he had occasion to peruse many works, from which, as shall be afterwards shown, he has extracted materials for the Decameron. Disgusted with law, he finally devoted himself to literature, and was instructed by various masters in all the learning of the age. The greater part of the Decameron, it is true, was written before he had made proficiency in the Greek language; but it cannot be doubted, that, previous to its public appearance, he embellished this work by interweaving fables, which he met with among Greek authors, or which were imparted to him by his master Leontius Pilatus, whom he styles, in the Genealogy of the Gods, a repository of Grecian history and fable.

An investigation of the sources whence the stories in the Decameron have been derived, has long exercised the learning of Italian critics, and has formed the subject of a keen and lasting controversy. The light hitherto thrown on the dispute is such as might be expected, where erudition has been employed for the establishment of a theory, instead of the discovery of truth. Many of the commentators on Boccaccio have been anxious to prove, that his stories are for the most part borrowed from the earlier tales of his own country, and those of the French Trouveurs;[1] others have argued, that the great proportion is of his own invention; while Domenico Manni, in his History of the Decameron, has attempted to establish that they have been mostly derived from the ancient chronicles and annals of Italy, or have had their foundation on incidents that

[1] "He collected in every direction the materials for his Decameron," writes Daunou, in his discourse on the state of letters in France in the thirteenth century, "and found them copiously in the French poems, which were too recent and too celebrated for him not to desire, and to have the means to avail himself of them. *That his prose has surpassed them and caused them to be forgotten is not a matter which can be questioned.*" Hist. Litt. de la France, xvi. 230.

actually occurred during the age of Boccaccio. There is one fallacy, however, by which this author seems misled, and of which he does not appear to have been aware. This is assuming that a story is true, merely because the characters themselves are not fictitious. Manni seems to have thought, that if he could discover that a merchant of a certain name existed at a certain period, the tale related concerning him must have had a historical foundation. Nothing need be said to expose the absurdity of such conclusions, which would at once transform the greater number of the Arabian tales into historic relations concerning Haroun Alraschid. The adoption of real characters or real places, on which to found a system of romantic incident, is one of the most common, and must have been one of the earliest artifices in fictitious narrative.[1]

[1] The extent of the Boccaccio literature is very great. We content ourselves, however, by referring the reader who may wish to penetrate the subject further to M. Landau's "Die Quellen des Decamerone," Wien, 1869, and Stuttgart, 1884; Tribolati, Diporti letterari sul Decamerone, etc., Pisa, 1873; Landau, Beitraege zur Geschichte der Italienischen Novelle, Wien, 1875; Cappelletti's "Studi sul Decamerone," Paris, 1880; and Professor Bartoli's brochure, "I precursori del Boccaccio e alcune delle sue fonte," Firenze, 1876, in the eighty-six small pages of which much information on the present subject is condensed. In a note on pp. 25, 26, the author gives the following methodical list of sources from which, according to the most recent writers, many of the tales in the Decameron are derived.

1ST DAY. No. 2. Busone da Gubbio, L'avventuroso Ciciliano; see also Manni, and Novelle Letterarie, 1574, col. 545.—3. Busonne da Gubbio, Gesta Romanorum, Cento Novelle Antiche.—4. Cento Nov. Ant., and the fabliau, The Bishop and the Priest.—5. The Seven Wise Masters, Syntipas, and Manni, 157.—9. Cento Nov. Antiche.

2ND DAY. No. 2. Panchatantra — Gesta Romanorum — Legenda Aurea.—5. Fabliau, Boivins de Provins.—6 and 7. Byzantine Greek source. (Cf. Landau, p. 91-92).—8. Guillaume de la Barre, Roman d'Aventure, by Arnaud Vidal de Castelnaudary. Notice published by P. Meyer—Gesta Romanorum.—9. Seven Wise Masters—Roman de la Violette.

3RD DAY. No. 1. Avventure del conte Guglielmo di Poitou con Agnese e Ermalette (Millot, cited by Landau)—Lai d'Ignaurés—Barberino, Regg. delle Donne.—2. Herodotus—Dolopathos—Paulus Diaconus.—5. Seven Wise Masters.—6. Fabliau, Enguerrand d'Oisy (?). —Nachschebi.—8. Fabliau du Vilain de Bailleul.—9. Cakuntala—the Hecyra of Terence—Le Roman du Comte d'Artois et de sa femme.—10. The German poem, Die Teufelsnacht.

4TH DAY. Introduction. Barlaam e Josaphat — Cento Novelle

To the sources whence they have flowed may be partly ascribed the immorality of the tales of Boccaccio, and the introduction of numerous stories where our disapprobation of the crime is overlooked, in the delight we experience from the description of the ingenuity, by which it was accomplished. This may also be in some degree accounted for by the character of the author, and manners of the time. But that the relation of such stories should be assigned to ladies, or represented as told in their presence,[1] and that the work, immediately on its appearance, should have become avowedly popular among all classes of readers, is not so much to be imputed to popular rudeness, as to a particular event of the author's age. Just before Boccaccio wrote, the customs and manners of his fellow-citizens underwent a total alteration, owing to the plague which

Antiche.—1. See Novelle letterarie, 1755. —2. Historia de Praeliis, Nectanebus and Olympia.—3. Byzantine Greek source (cf. Landau, 91). —8. German poem, Frauentreue.—9. Provençal story of Cabestaing e della contessa di Roussillon.—10. Seven Wise Masters.

5TH DAY. No. 1. Theocritus.—3. Byzantine Greek source.—Lai du Laustic of Marie de France.—7. The Æneis.—8. Helinandus.—10. Apuleius.

6TH DAY. No. 3. Seven Wise Masters—Oriental tale of Nussereddin Hatscha.

7TH DAY. No. 2. Apuleius—Le Cuvier, Fabliau.—4. Seven Wise Masters—Discipl. Clericalis, Alphonsus.—5. Du chevalier qui fist sa fame confesse, fabliau.—6. Seven Wise Masters—Discipl. Cleric.—7. De la bourgeoise d'Orleans, etc. fabliau.—8. Pantschatantra and other Oriental tales—Des tresces, fabliau.—9. La dame qui fait accroire à son mari qu'il a révé, fabliau.

8TH DAY. No. 1. Le bouchier d'Abbeville, fabliau.—4. Du prestre et de la dame, fabliau.—3. Fabliau de Coquaigne.—4. Le prêtre et Alison, fabliau.—7. Somadeva.—8. De la dame qui attrapa un prêtre, un prêvot, etc., fabliau.—10. Gesta Romanorum—Discipl. Cleric.

9TH DAY. No. 3. Aucassin et Nicolette.—6. De Gombert et de deux clercs, fabliau.—10. De la damoiselle qui volt voler en l'air, fabliau.

10TH DAY. No. 1. Gesta Romanorum—Busone da Gubbio—Barlaam e Josaphat.—3. Oriental source.—8. Seven Wise Masters—Gesta Romanorum—Discipl. Cleric.—9. Busone da Gubbio.

[1] It is evident that Boccaccio afterwards became ashamed of the licentiousness of the Decameron, and uneasy at the bad moral tendency of some of its stories. In a letter to Maghinardo de Cavalcanti, marshal of Sicily, which is quoted by Tiraboschi, Boccaccio, speaking of his Decameron, says, "sane quod inclitas mulieres tuas domesticas, nugas meas legere permiseris non laudo; quin immo quæso, per fidem tuam, ne feceris."

had prevailed in Florence, in the same way as the surviving inhabitants of Lisbon became more dissolute after their earthquake, and the Athenians after the plague by which their city was afflicted. (Thucydides, book 2nd.) "Such," says Boccaccio himself in his introduction, "was the public distress, that laws divine and human were no longer regarded." And we are farther informed by Warton, on the authority of contemporary authors, that the women who had outlived this fatal malady, having lost their husbands and parents, gradually threw off those customary formalities and restraints which had previously regulated their conduct. To females the disorder had been peculiarly fatal, and from want of attendants of their own sex, the ladies were obliged to take men alone into their service, which contributed to destroy their habits of delicacy, and gave an opening to unsuitable freedoms. "As to the monasteries," continues Warton, "it is not surprising that Boccaccio should have made them the scenes of his most libertine stories. The plague had thrown open the gates of the cloister. The monks and nuns wandered abroad, partaking of the common liberties of life and the world, with an eagerness proportioned to the severity of former restraint. When the malady abated, and the religious were compelled to return to their cloisters, they could not forsake their attachment to secular indulgence. They continued to practise the same free course of life, and would not submit to the disagreeable and unsocial injunctions of their respective orders. Contemporary historians give a dreadful picture of the unbounded debaucheries of the Florentines on this occasion, and ecclesiastical writers mention this period as the grand epoch of the relaxation of monastic discipline."

That ecclesiastical abuses and immorality afforded ample scope for satire, does not require to be proved; but that Boccaccio should have dared to expose them, is the second, and perhaps the most curious problem, connected with the history of the Decameron. It would appear, however, that the geniuses of every country in that age, when papal authority was at its height, employed themselves in satirizing the church. We have already seen the liberty that was taken in this respect, by the authors of the Fabliaux; and their contemporary, Jean de Meung, in

his Roman de la Rose, introduces Faux Semblant habited as a monk. In England, about 1350, the corruptions and abuses of religion, and the absurdities of superstition, couched, it is true, under a thick veil of allegorical invention, were ridiculed with much spirit and humour in Langland's "Visions of Piers Plowman," while the Sompnour's tale in Chaucer openly exposed the tricks and extortions of the mendicant friars. At first sight it may appear, that the freedom of Boccaccio was more extraordinary than that of the Trouveurs, of Chaucer, or Longland, as he wrote so near the usual seat of church authority; but it must be recollected, that when Boccaccio attacks the abuses of Rome, it is not properly the church that he vilifies, as the pontifical throne had been transferred from Italy to Avignon, half a century previous to the composition of the Decameron. The former capital is spoken of in similar terms by the gravest writers who were contemporary with Boccaccio. Thus Petrarch [sonnett 107] terms it,

"Gia Roma, or Babilonia falsa e ria."

The whole city was excommunicated in 1327, and, according to all the authors of the period, presented a terrible scene of vice and confusion. Hence the frequent attacks by Boccaccio on Rome, so far from being considered as marks of disrespect, may be considered as proofs of his zeal for Christianity, or at least for the church to which he belonged. Besides, at that period no inquisition existed in Italy, and authors were not accused of heresy for defaming the monks. Much of Boccaccio's satire, too, is directed against the friars, who wandered about as preachers and confessors, and were no favourites of the regular clergy, whom they deprived of profits and inheritances. The church was also aware that the novelists wrote merely for the sake of pleasantry, and without any desire of reformation:—"Ce n'est point," says Mad. de Staël [De la Litterature, ch. 10], "sous un point de vue philosophique, qu'ils attaquent les abus de la religion: ils n'ont pas comme quelques-uns de nos écrivains, le bût de réformer les défauts dont ils plaisantent; ce qu'ils veulent seulement c'est s'amuser d'autant plus que le sujet est plus sérieux. C'est la ruse des enfans envers leur pedagogues; ils leur obéissent à condition qu'il

leur soit permis de s'en moquer." Yet still, had printing been invented in the age of Boccaccio, and had he published the Decameron on his personal responsibility, his boldness would be totally inexplicable: But it will be remarked, that the Decameron could only be privately circulated, that it was not published for a hundred years after the death of the author, and though the office of an editor might be sufficiently perilous, he would not, even if discovered, have undergone the severity of punishment which would perhaps have been inflicted on the author.

The Italian novelist has been highly extolled for the beautiful and appropriate manner in which he has introduced his stories, which are so much in unison with the gaiety of the scenes by which the narrators are surrounded. In the beginning of the first day he informs us, that, in the year 1348, Florence was visited by the plague, of the effects of which he gives an admirable description, imitated from Thucydides. During its continuance, seven young ladies accidentally met in the church of St. Mary. At the suggestion of Pampinea, the eldest of their number, they resolved on leaving the city which was thus terribly afflicted. Having joined to their company three young men, who were their admirers, and who entered the chapel during their deliberation, they retired to a villa two miles distant from Florence. A description of the beauty of the grounds, the splendour of the habitation, and agreeable employments of the guests, forms a pleasing contrast to the awful images of misery and disease that had been previously presented. The first scene is indeed one of death and desolation, and neither Thucydides [iii. 47, etc.] nor Lucretius [vi. 1136, etc.] have painted the great scourge of human nature in colours more sombre and terrific: but it changes to pictures the most delightful and attractive, of gay fields, clear fountains, wooded hills, and magnificent castles. Bembo has remarked the charming variety in the descriptions, which commence and terminate so many days of the Decameron, (Prose, lib. 2,) and which possess for the Florentines a local truth and beauty which we can scarcely appreciate. The abode to which the festive band first retire, may be yet recognized in the Poggio Gherardi; the palace described in the prologue to the third day, is the

Villa Palmieri, and the valley so beautifully painted near the conclusion of the sixth, is that on which the traveller yet gazes with rapture from the summit of Fiesole. In these delicious abodes the manner of passing the time seems in general to have been this:—Before the sun was high, a repast was served up, which appears to have corresponded to our breakfast, only it consisted chiefly of confections and wine. After this, some went to sleep, while others amused themselves in various pastimes. About mid-day they all assembled round a delightful fountain, where a sovereign being elected to preside over this entertainment, each related a tale. The party consisting of ten, and ten days of the fortnight during which this mode of life continued, being partly occupied with story-telling, the number of tales amounts to a hundred; and the work itself has received the name of the Decameron. A short while after the novels of the day were related, the company partook of a supper, or late dinner, and the evening concluded with songs and music.

Boccaccio was the first of the Italians who gave a dramatic form to this species of composition. In this respect the Decameron has a manifest advantage over the Cento Novelle Antiche, and, in the simplicity of the frame, is superior to the eastern fables, which, in this respect, Boccaccio appears to have imitated. Compared with those compositions which want this dramatic embellishment, it has something of the advantage which a regular comedy possesses over unconnected scenes. Hence, the more natural and defined the plan—the more the characters are diversified, and the more the tales are suited to the characters, the more conspicuous will be the skill of the writer, and his work will approach the nearer to perfection. It has been objected to the plan of Boccaccio, that it is not natural that his company should be devoted to merriment, when they had just interred their nearest relations, or abandoned them in the jaws of the pestilence, and when they themselves were not secure from the distemper, since it is represented as raging in the country with almost equal violence as in the city. But, in fact, it is in such circumstances that mankind are most disposed for amusement; amid general calamities every thing is lost but

individual care; it is then, "Vivamus, mea Lesbia!" and even the expectation of death only urges to the speediness of enjoyment:

"Falle diem; mediis mors venit atra jocis."
Sannaz Ep.

"The Athenians," (says Thucydides in his celebrated description of the Pestilence,) "seeing the strange mutability of outward condition; the rich untimely cut off, and their wealth pouring suddenly on the indigent, thought it prudent to catch hold of speedy enjoyments and quick gusts of pleasure, persuaded that their bodies and their wealth might be their own merely for the day. No one continued resolute enough to form any honest or generous design, when so uncertain whether he should live to effect it. Whatever he knew could improve the pleasure or satisfaction of the present moment, *that* he determined to be honour and interest. Reverence of the gods, or laws of society, laid no restraint upon them; and as the heaviest of judgments to which man could be doomed, was already hanging over their heads, they snatched the interval of life for pleasure before it fell."—(Smith's Thucydides, vol. ii.)

The gaiety therefore of the characters introduced by Boccaccio in his Decameron, so far from being a defect in his plan, evinces his knowledge of human nature. However, it must be admitted, that the action of the Decameron is faulty, from being in a great measure indefinite. It is not limited by its own nature, as by the close of a pilgrimage or voyage, but is terminated at the will of the author; and the most prominent reason for the return of the company to Florence is, that the budget of tales is exhausted. The characters, too, resemble each other, and have no peculiar shades of disposition, except Dioneo (by whom Boccaccio is said to represent himself,) and Philostrato; of whom the former is of a comical, and the latter of a melancholy frame of mind. It was thus impossible to assign characteristic stories to the whole *dramatis personæ*, and though there be two persons whose dispositions have been contrasted, some of the most ridiculous stories have been given to Philostrato, and the tale of Griselda, which

is generally accounted the most pathetic in the work, is put into the mouth of Dioneo. On this point, however, it may be remarked, that although, as in the case of Chaucer, it may not be difficult to assign one distinctive story to a strongly-marked character, yet it was scarcely in the power of human genius to have invented ten discriminative tales, each of which was to be expressive of the manners and modes of thinking of one individual. Besides, where the characters were so few, this would have given a monotony to the whole work, and the introduction of a greater number would have been inconsistent with the basis of the author's plan.

If the frame in which Boccaccio has set his Decameron be compared with that in which the Canterbury Tales have been enclosed by Chaucer, who certainly imitated the Italian novelist, it will be found that the time chosen by Boccaccio is infinitely preferable to that adopted by the English poet. The pilgrims of the latter relate their stories on a journey, though they are on horseback, and are twenty-nine in number; and it was intended, had the author completed his plan, that this rabble should have told the remainder of their tales in an abominable tavern in Canterbury.[1] On the other hand, the Florentine assembly discourse in tranquillity and retirement, surrounded by all the delights of rural scenery, and all the magnificence of architecture. But then the frame of Chaucer afforded a much greater opportunity of displaying a variety of striking and dramatic characters, and thence of introducing characteristic tales. His assemblage is mixed and fortuitous, and his travellers are distinguished from each other both in person and character. Even his serious pilgrims are marked by their several sorts of gravity, and the ribaldry of his low characters is different. "I see," says Dryden, in the preface to his Fables, "every one of the pilgrims in the Canter-

[1] Liebrecht adverts to this inaccuracy of Dunlop, and cites Chaucer's lines :—

> "This is the point, to speke it plat and plain,
> That eche of you to shorten with youre way
> In this viage, shall tellen tales tway,
> To Canterbury ward, I mene it so,
> And homeward he shall tellen other two,
> Of aventures that whilom han befalle."

bury Tales as distinctly as if I had supped with them." All the company in the Decameron, on the other hand, are fine ladies and gentlemen of Florence, who retire to enjoy the sweets of select society, and who would scarcely have tolerated the intrusion of such figures as the Miller or the Sompnour.

Having said this much of the general features, and introduction of the Decameron, we shall now direct our attention to the tales of which it is composed; the merit of their incidents; the sources from which they have originated, and their influence on the literature of subsequent ages. These tales have been variously classified by different critics. The most complete division of them has been made by Jason de Nores in his Poetica, (par. 3.) "Si dimostra dalla distinzione del Decamerone che l'autore le divide tacitamente nel proemio in *Novelle*, come son quelle di Calandrino [viii. 3; ix. 5]; in *Parabole*, come è quella di Mitridanes [x. 3], e di Milesio, e di Giosefo [ix. 9]; in *Istorie* come la Marchese di Saluzzo e Griselda [x. 10]; e in *Favole* come Guglielmo Rossiglione [iv. 9], Conte Anguersa [ii. 8], e Minghino [v. 5], e infinite altre; intendendo per favola, nel modo che Aristotile nella sua poetica [C. 2], argomenti e azione, o tragiche eroiche o comiche." This classification is extremely vague and fanciful, nor would it be easy to fix on one more satisfactory and defined. The only division to which the Decameron can properly be subjected, is the artificial one contrived by the author. In eight of the ten days into which it is distributed, a particular subject is assigned to the relaters, as stories of comical or melancholy vicissitudes of life, splendid examples of generosity, &c. Dioneo, however, is exempted from this restriction, and is allowed to indulge in whatever topic he chuses. His story is always the last, and generally the most licentious, of the day.

This limitation of subject does not commence in the first day of the Decameron, during which each of the company relates whatever is most agreeable to him, and Pamphilus, by command of the queen, commences the entertainment.

DAY I. 1. Musciatto Franzesi, a wealthy French merchant, when about to accompany the brother of his king to Tuscany, intrusted Ciappelletto, a notary from Prato, who

had frequented his house in Paris, with the charge of collecting, in his absence, some debts that were due to him. To this choice he was led by the malevolent disposition and profligate character of Ciappelletto, which he thought would render him fit to deal with his debtors, who, for the most part, were persons of indifferent credit and bad faith. Ciappelletto, in the course of exacting the sums that were owing to his employer, proceeded to Burgundy, and, during his stay in that province, he lodged with two brothers, who were usurers. Persons of this description are common characters in the Fabliaux and Italian novels: they came to France from Italy, and established themselves chiefly at Nismes and Montpellier, and received the name of Lombards. They lent on pledge at twenty per cent., and if the loan was not repaid at the end of six months the pledge was forfeited. While residing in the house of the usurers, Ciappelletto is suddenly taken ill. During his sickness he one day overhears his hosts deliberate on turning him out, lest, being unable to obtain absolution, on account of the multitude and enormity of his crimes, his body should be refused church sepulture, and their house be, in consequence, assaulted and plundered;—compliments which it seems the mob were predisposed to pay them. Ciappelletto desires them to send for a priest, and give themselves no farther uneasiness, as he will make a satisfactory confession. The holy man having arrived, inquires, among other things, if he had ever sinned in gluttony. His penitent, with many groans, answers, that after long fasts he had often eat bread and water with too much relish and pleasing appetite, especially when he had previously suffered great fatigue in prayer or in pilgrimage. The priest again asks if he had ever been transported with anger? to which Ciappelletto replies, that he had often felt emotions of resentment when he heard young men swear, or saw them haunt taverns, follow vanities, and affect the follies of the world. Similar answers are received by the confessor to all the questions he puts to his penitent, who, when now about to receive absolution, spontaneously acknowledges, with many groans and other testimonies of repentance, that he had once in his life spit in the house of God, and had on one occasion desired his maid to sweep his house on a holiday. All this

passes to the great amusement of the usurers, who were posted behind a partition. The friar, astonished at the sanctity of the penitent, gives him immediate absolution and benediction. On the death of Ciappelletto, which happened soon after, his confessor having called a chapter, informs his brethren of his holy life. The brotherhood watch that night in the place where the corse lay, and next morning, dressed in their hoods and surplices, attend the body, with much solemnity, to the chapel of their monastery, where a funeral oration is pronounced over the remains, in which the preacher expatiates on the chastity and fastings of the deceased. Such is the effect of this discourse on the audience, that when the service is ended the funeral garments are rent in pieces, as precious relics: and so great was the reputation of this wretch for sanctity, that after the interment all the neighbourhood long paid their devotions at his sepulchre, and miracles were believed to be wrought at the shrine of Saint Ciappelletto.

This tale seems intended as a satire on the Romish church, for having canonized such a number of worthless persons. It is but an indifferent commencement to the work of Boccaccio, yet there is something amusing in the deep affliction Ciappelletto expresses for trifling transgressions, when we have just read the long list of enormities with which the narrative begins.

The story of Ciappelletto is one of the tales of the Decameron supposed by Domenico Manni to be founded on fact; but of this he has adduced no proof, except that in the year 1300, a person of the name of Muccatto did, in fact, as mentioned in the tale, reside with a brother of the king of France.[1]

2. Giannotto, a mercer in Paris, had an intimate friend called Abraam, of the Jewish persuasion, whom he attempted to convert to Christianity. After much solicitation and argument, Abraam promised to change his religion, if on going to Rome he should find, from the morals and behaviour of the clergy, that the faith of his friend was preferable to his own. This intention was opposed by

[1] A French version was made by Voltaire (Œuvres, 1785, i. p. 47, 339), who cites it as an example of the licentiousness of the fourteenth century. Tribolati, Diporti, p. 94, likens it to Tartuffe.

Giannotto, who dreaded the consequence of the Jew beholding the depraved conduct of the leaders of the church. His resolution, however, was not to be shaken, and, on arriving at Rome, he found the pope, cardinal, and prelates immersed in gluttony, drunkenness, and every detestable vice. On returning to Paris, he declared to Giannotto his determination to be baptized, being convinced that that religion must be true, and supported by the Holy Spirit, which had flourished and spread over the earth, in spite of the enormities of its ministers.

This story is related as having really happened, by Benvenuto da Imola, in his commentary on Dante, which was written in 1376, but none of which was ever printed, except a few passages quoted by Muratori in his Italian Antiquities of the middle ages.[1]

On account of the severe censures contained against the church in this and the preceding tale, they both received considerable corrections by order of the council of Trent.[2]

3. The sultan Saladin wishing to borrow a large sum from a rich but niggardly Jew of Alexandria, called him into his presence. Saladin was aware he would not lend the money willingly, and he was not disposed to force a compliance: he therefore resolved to ensnare him by asking whether he judged the Mahometan, Christian, or Jewish faith, to be the true one. In answer to this the Jew related the story of a man who had a ring, which in his family had always carried the inheritance along with it to whomsoever it was bequeathed. The possessor having three sons, and being importuned by each to bestow it on him, secretly ordered two rings to be made, precisely similar to the first, and privately gave one of the three to each of his children. At his death it was impossible to ascertain who was the heir. 'Neither,' says the Jew, 'can it be discovered which is the true religion of the three faiths given by the

[1] It is to be found, however, says Liebrecht, in da Gubbio's "Avventuroso Ciciliano, also briefly in Luther's Table talk, Colloquia Mensalia, cap. 34; cf. also Schimpf und Ernst, p. 61, and Bebelii, Facetiæ, 1570, p. 21. Madame de Sevigné alludes to it in letter, July 26, 1691.

[2] Bottari, i. pp. 35-49 defends Boccaccio from the charge of irreligion, and indeed the story may be interpreted as a defence of Christianity, though at the expense of its ministers.

Father to his three people. Each believes itself the heir of God, and obeys his commandments, but which is the pure law is hitherto uncertain.' The sultan was so pleased with the ingenuity of the Jew, that he frankly confessed the snare he had laid, received him into great favour, and was accommodated with the money he wanted.

Most of those stories, which seem to contain a sneer against the Christian religion, came from the Jews and Arabians who had settled in Spain. The novel of Boccaccio probably originated in some Rabbinical tradition. In the Schebet Judah, a Hebrew work, translated into Latin by Gentius, but originally written by the Jew Salomo Ben Virga, and containing the history of his nation from the destruction of the Temple to his own time, a conversation which passed between Peter the Elder, king of Spain, and the Jew Ephraim Sanchus, is recorded in that part of the work which treats of the persecutions which the Jews suffered in Spain. Peter the Elder, in order to entrap Ephraim, asked him whether the Jewish or Christian religion was the true one. The Jew requested three days to consider, and at the end of that period he told the king "that one of his neighbours, who had lately gone abroad, left each of his sons a precious jewel, and that being called in to decide which was the most valuable, he had advised the decision to be deferred till the return of their father. In like manner," continued the Jew, "you ask whether the gem received by Jacob or Esau be most precious, but I recommend that the judgment should be referred to our father who is in Heaven." I believe the Schebet Judah was not written till near a century after the appearance of the Decameron, but the stories related in it had been long current among the Jewish Rabbins. The author of the Gesta Romanorum probably derived from them the story of the three rings, which forms the 89th chapter of that romantic compilation.[1] From the Gesta Romanorum it

[1] In the Gesta all the elements in the tale are Christian: a knight had three sons; to the first-born he leaves an estate, to the second a treasure, and to the youngest a precious ring worth more than all the rest; moreover, he gave the two elder sons two rings counterparts of the precious one. After their father's death the sons began to quarrel about the genuineness of their rings, and to ascertain this they begin to

passed to the Cento Novelle Antiche, of which the 72nd tale is probably the immediate original of the story in the Decameron.[1]

We are told in the Menagiana, that some persons believed that Boccaccio's story of the rings gave rise to the report concerning the existence of the book De Tribus Impostoribus,[2] about which there has been so much controversy. Mad. de Staël says, in her "Germany," that Boccaccio's novel formed the foundation of the plot of Nathan the Wise, which is the masterpiece of Lessing, the great founder of the German drama.[3]

4. A young monk, belonging to a monastery in the neighbourhood of Florence, prevails on a peasant girl, whom he meets on his walks, to accompany him to his cell. While there he is overheard by the abbot, who approaches the door to listen with more advantage. The monk, hearing the sound of feet, peeps through a crevice in the wall, and perceives his superior at the entrance. In order to save himself from chastisement, he resolves to lead the abbot into temptation. Pretending that he was going abroad, he leaves with him, as was customary, the keys of the cell. It is soon unlocked by the abbot, and the monk, who, instead of going out, had concealed himself in the dormitory, is supplied with ample materials for recrimination. I am surprised that this story has not been versified by Fontaine, as it is precisely in the style of those he delighted to imitate.[4]

test their virtues, when it becomes manifest that the ring of the youngest heals all sicknesses, while those of the elder brothers have no marvellous power. The tale is thus moralized (see note, ii. p. 16). The knight is God; the estate of the eldest son is the Holy Land, which the Jews possessed; the second son's treasure typifies the temporal dominion of the Saracens, but the ring of the youngest is the Christian faith, which alone can heal ailments and remove mountains.

[1] This, however, is doubtful, the tale there differs considerably. Besides the repertories mentioned, a similar story is also contained in the Fabliau Dis dou vrai aniel, in the Summa prædicantium of Bromyard, i. 4 § 1, and in the Avventuroso Ciciliano of da Gubbio. Compare also its employment by Swift in Tale of a Tub.

[2] See Graesse, Lehrb. Th. 2, Abth. 2, p. 32, etc.

[3] Lessing, in a letter to his brother, Aug. 11, 1778, and in another to Herder, Jan. 10, 1779, acknowledges Boccaccio's story as supplying the foundation of his play.

[4] See Landau, Beitrage, p. 175; Cento Nov. 54; Bottari, i. p. 224.

Of this day the six remaining tales consist merely in sayings and reproofs, some of which are represented as having had the most wonderful effects. Nothing can be more ridiculous than feigning that a character should be totally changed, that the avaricious should become liberal, as in the eighth, or the indolent active, as in ninth novel, by means of a repartee, which would not be tolerated in the most ordinary jest-book.

The evening of the first day was passed in singing and dancing, and a new queen, or mistress of ceremonies, was appointed for the succeeding one.

DAY II. contains stories of those who, after experiencing a variety of troubles, at length meet with success, contrary to all hope and expectation.[1]

The merit of the first story depends entirely on the mode of relating it; and however comical and lively in the original, would appear insipid in an abridged translation.

2. Rinaldo d'Asti, on his way from Ferrara to Verona, inadvertently joined some persons, whom he mistook for merchants, but who were in reality highwaymen. As the conversation happened to turn upon prayer, Rinaldo mentioned that when going on a journey he always repeated the paternoster of St. Julian, by which means he had invariably obtained good accommodation at night. The robbers said they had never repeated the paternoster, but that it would be seen which had the best lodging that evening. Having come to a retired place, they stripped their fellow traveller, took what money he had, and left him naked at the side of the road, with many banters concerning St. Julian. Rinaldo, having recovered, arrives late at night at the gates of Castel Guglielmo, a fortified town.[2]

This novel is in part the same as the blasphemous Fabliau "de l'Evêque qui béuit," etc. See Wright, Anecdota literari; Histoire litt. de la France, xxiii. 135; Montaiglon Rayn. iii. 178; Bartoli, Lettar. ital. 589; Landau, Die Quellen des Dekameron, Stuttgart, 1884, p. 174; J. Grimm, Gedichte des Mittelalters, p. 43, etc.

[1] Di chi da diversi cosi infestato sia oltre alla speranza riuscito a liete fine.

[2] A village of about 2,000 inhabitants, in the district of Sendinara, Province of Rovigo; the remains of a castle exist there. There was living in 1306, a Marquis Azzo (ob. 1308), and Manni hence concludes the story commemorates a real event of about that date; but see table in note, p. 53.

A widow, who was now the mistress of Azzo, marquis of Ferrara, possessed a house near the ramparts. She had been sitting up expecting her lover, for whom she had prepared the bath, and provided an elegant repast: but as she had just received intelligence that he could not come, she calls in Rinaldo, whom she hears at the porch. He is hospitably entertained by her at supper, and, for that night, makes up to his hostess for the absence of the marquis. The robbers, on the other hand, are apprehended and thrown into prison that very evening, and executed on the following morning.

St. Julian was eminent for providing his votaries with good lodging: in the English title of his legend he is called the *gode Herbejour;* and Chaucer, in his Canterbury Tales, bestows on the Frankelein, on account of his luxurious hospitality, the title of Seint Julien.[1] When the child Anceaume, in the romance of Milles and Amys, is carried on shore by the swan, and hospitably received by the woodman, it is said, "qu'il avoit trouvé *Sainct Julien* a son commandement, sans dire patenostre." This saint was originally a knight, and, as was prophesied to him by a stag, he had the singular hap to kill both his father and mother by mistake.[2] As an atonement for his carelessness, he afterwards founded a sumptuous hospital for the accommodation of travellers, who, in return for their entertainment, were re-

[1] Seint Julian he was in his contree;
His table dormant in his hall alway
Stode redy covered all the longe day.
Canterbury Tales, prol. v. 358.

St. Julian was also the patron of many callings which necessitated wayfaring from place to place, possibly because he fled himself from his native place, on account of a charge of parricide, according to the legend, which moreover relates that having ferried a poor man almost frozen with cold across a river, and cared for him, it was revealed to him next day that his passenger had been the Saviour.

[2] The legend of St. Julian Hospitator, says Prof. Vesselovsky, is a branch of the Indo-European myth which in Greece was represented by the story of Œdipus, and in Christendom, in the West by the legend of Pope Gregory, in the East by a series of ecclesiastical legends of incest. In the account of St. Julian, the parricide and other circumstances except the incest are found. A. Vesselovsky, on the "Comparative Study of the Mediæval Epos." Zhoornal Ministerstva Narodnavo Prosviestchenia. Chast cxl. p. 345. Cf. Kostomarof, Istoricheskia Monografii i iysledovania, tom i. pp. 329-358.

quired to repeat paternosters for the souls of his unfortunate parents. The story of St. Julian is related in chapter eighteen of the Gesta Romanorum, and in the Legenda Aurea. It is this novel of Boccaccio that has given rise to L'oraison de St. Julien of Fontaine, and Le Talisman, a comedy, by La Motte.[1] There is also some resemblance between it and part of the old English comedy, The Widow, which was produced by the united labours of Ben Jonson, Fletcher, and Middleton. In that play, Ansaldo, after being robbed and stript of his clothes, is received in the house of Philippa, to whom he was a stranger, but who had prepared a banquet, and was sitting up in expectation of the arrival of her lover Francisco. (See Dodsley's Collection, vol. 12.)

5. Andreuccio, a horse-dealer at Perugia, hearing that there were good bargains to be had at Naples, sets out for that city. His purse, which he ostentatiously displays in the Neapolitan market, is coveted by a Sicilian damsel, who, having informed herself concerning the family of Andreuccio, sends for him in the evening to her house, which is described as very elegant. The furniture is costly, the apartments are perfumed with roses and orange flowers, and a sumptuous entertainment is prepared. From this, and another tale of Boccaccio, and more particularly from the 12th novel of Fortini, it would appear that persons of this description lived, at that period, in a very splendid style in the south of Italy.[2] The courtezan having per-

[1] To these must be added Hans Sachs' version, "Sehr herrliche schone und warhaffte gedichts," Nurnberg, 1558-1559, t. i. p. 357. The subject has also been used by Lope de Vega in El Animal Profeta, Schack geschichte der dramatischen Litteratur in Spanien, 2, 586, etc.—LIEB.

[2] It has been maintained that prostitutes had never been so numerous in France as at the time of St. Louis, notwithstanding the repressive enactments of that monarch, who, under date of June 25, 1269, writes to the abbot of St. Denis: "Notoria et manifesta prostibula quæ fidelem populum sua foeditate maculant, et plures protrahunt in perditionis interitum penitus exterminari precepimus," etc. These strict regulations, which seem to have served as the model for mediæval legislation in this domain, have been taxed with excessive severity. In application they proved ineffectual, and consequently underwent much modification. The persons to whom they applied were placed in subjection to certain overseers, or to women who were responsible for them. Their residence was restricted to certain streets of the more malodorous portions of the

suaded Andreuccio, by an artful story, that she is a sister whom he had lost, he agrees to remain that night at her lodgings. After he had thrown off his clothes, he falls, by means of a trap-board, which was prepared by her contrivance, into the inmost recess of a place seldom resorted to from choice, on which his sister takes possession of his purse and garments. Being at length extricated from his uncomfortable situation by assistance of some of the neighbours, he judiciously proceeds towards the sea-shore; but on his way he meets with certain persons who were proceeding to violate the sepulchre of an archbishop of Naples, who had been interred that day, with many ornaments, particularly a valuable ring, on the body.[1] Andreuccio

towns, and they were compelled to return to them at a fixed hour, and obliged to dress in a certain way, or to wear certain recognizable marks. "En un mot ce n'étoit pas une profession insolente, qu'on laissât insulter aux bonnes mœurs par son impudence et son faste; c'etoit une classe particulière, dévoué à la brutalité d'un certain nombre d'hommes, mais tenue dans l'avilissement où elle doit toujours rester, et absolument isolée de toutes les autres par la honte et par l'opprobre." The prostitutes of Provins were notorious in the thirteenth century. See notice on the subject in Bourquelot's "History of Provins," i. 273. Notwithstanding the remarks in the text, prostitutes were in Italy the object of severe laws; and it seems clear that they were outside the pale of citizenship, and had little redress for any ill-treatment from the laws enacted from time to time to protect them from extremities of violence. At Florence, Milan, and Bologna they were restricted to their special quarters under pain of whipping; at Padua, Bergamo, and Milan they were forbidden to show themselves in the markets and public places; at Mantua they were forbidden the streets on Sundays and holidays. They were compelled by law to buy the bread or fruits which they had touched in the market-place, as their touch contaminated these articles. The Statutes of Avignon (1243) embody similar regulations. The Neapolitan constitutions afforded them little protection. A *Corte*, or *Gabella delle Meretrici*, which sat at Naples, took cognizance of all matters concerning them. Having, however, exceeded its powers, it was in the sixteenth century enjoined to deal with those women only "le quali pubblicamente et cotidianamente vendono il corpo loro per danari disonestamente, e *non altre*." In the kingdom of Naples, too, as in other parts, prostitutes were nominally restricted to certain quarters; but the law was ill-observed, and they had invaded some of the finest streets of the capital. —Rabutaux, De la Prostitution en Europe, etc., Paris, 1881, p. 38, etc.

[1] Probably Filippo Capece Minutolo, archp. 1288-1301, "fu seppellito con ricchissimi ornamenti nella medesima cappella di questa famiglia." See L. Cappelletti studi sul Decamerone, pp. 59-86. See also F. W. V. Schmidt, Beitraege zur geschichte der romantischen Poesie, Berlin, 1818, p. 8.

having imparted to them his story, they promise to share with him their expected booty, as a compensation for the loss he had sustained. When the tomb is at length broken into, Andreuccio is deputed to strip the corse. He takes possession of the ring for himself, and hands to his comrades the other ornaments, as the pastoral staff and mitre: but in order that they may not be obliged to share these with him, they shut him up in the vault. From this situation he is delivered by some one breaking into the sepulchre on a similar speculation with that in which he had himself engaged, and returns to his own country reimbursed for all his losses by the valuable ring. The first part of this story has been imitated in many tales and romances, particularly in Gil Blas [l. ii. c. 4], where a deceit, similar to that practised by the Sicilian damsel, has been adopted.[1] One of the Fabliaux of the Trouveur Courtois d'Arras, entitled Boivin de Provins (Barbazan, iii. 357; Legrand d'Aussy, iv. 209; Montaiglon, v. 52), is the origin of all those numerous tales, in which the unwary are cozened by courtezans assuming the character of lost relations.[2]

7. A sultan of Babylon had a daughter, who was the fairest princess of the east. In recompense of some eminent services rendered by the king of Algarva, she is sent by her father to be espoused by that monarch. A tempest arises during the voyage, and the ship, which conveyed the destined bride, splits on the island of Majorca. The princess is saved by the exertions of Pericone, a nobleman of the country, who had perceived from shore the distress of the vessel. She is hospitably entertained in his castle by her preserver, who soon falls in love with her; and one night, after a feast, during which he had served her liberally with wine, she bestows on him what had been intended for his majesty of Algarva. The princess of Babylon passes successively into the possession of the brother of

[1] The latter portion is found as the theme of other tales, *e.g.*, No. 143 of G. Pitre's Fiabe, Novelle e Racconti, Palermo, 1875, where it figures as a Sicilian tradition, Nov. cxx. in the Novelle Sachetti, Milan, 1874, and in Schimpff und Ernst. It was adapted into a comedy in verse by F. Canali Vecentino, printed, Vicenza, 1612.

[2] This assertion, however, must be doubted; the resemblance between the two stories is very slight, for Andreuccio is the dupe, and Boivin, in the Fabliau, the duper. Cf. Bidermanni, Utopia, l. ii. c. 4-7, 19-24.

Pericone—the prince of Morea—the duke of Athens—Constantius, son of the emperor of Constantinople—Osbech, king of the Turks—one of Osbech's officers, and a merchant, who was a friend of this officer. Her first lovers obtain her by murdering their predecessors: she afterwards elopes with her admirers, and is at length transferred by legacy or purchase. While residing with her last and least distinguished protector, she meets with Antigonus, an old servant of her father, by whose means she is restored to him. As the princess, by an artful tale, persuades the sultan that she had austerely spent the period of her absence in a convent, he scruples not to send her, according to her original destination, to the king of Algarva, who does not discover that he is the ninth proprietor.—"Bocca Basciata non perde ventura, anzi rinnuova come fa la luna."

This story is taken from the romance of Xenophon Ephesius,[1] and has furnished La Fontaine with his tale La Fiancée du Roi de Garbe.

8. Does not possess much merit or originality of invention. The revenge taken by a queen of France for a slighted passion, is as old as the story of Bellerophon, though it has been directly imitated by Boccaccio from that of Pier della Broccia and the Lady of Brabant in Dante.[2] Another part of the tale has certainly been taken from the story of Antiochus and Stratonice.[3]

[1] See supra, i. p. 61. The chaste character of the original Anthia has, however, remarks Landau, who seems also to refer the tale to this source, been changed by Boccaccio for the dissolute hypocrisy of the princess. See also Brantôme, Femmes Galantes, Dis. i. Du Meril, Poesie Scand. p. 346, denies this parentage; Cappelletti, p. 322, follows him, and with Lami (Novelle Letterarie di Firenze, 1754, columns 209, 225, 257, and 273), considers it to have, notwithstanding some contradictions and anachronisms, a historical foundation somewhere between 1315 and 1320.

[2] Il Purgatorio, vi. 19, etc.

[3] See Plutarch's "Life of Demetrius," where the love of Antiochus for Stratonice is recognized by the physician Erasistratus, by the increased vehemence of the lover's pulse at her entrance. And this story has furnished Lionardo of Arezzo with the theme of one of his novels. In the twentieth chapter of the Gesta Romanorum, as alleged, according to Macrobius, who, however (see Graesse, Gesta, ii. p. 261, note), says nothing of the sort, a knight, who suspects his wife's fidelity, summons a clergyman to advise with. While the household were at table the clergyman feels the wife's pulse: when the conversation was about the

9. In a company of Italian merchants, who happened to meet at Paris, Bernabo of Genoa boasts of the virtue of his wife Zinevra. Provoked by the incredulity of Ambrogivolo, one of his companions, who was a contemner of female chastity, he bets five thousand florins against a thousand that Ambrogivolo will not seduce her affections in the space of three months, which he grants him for this purpose. This scandalous wager being concluded, Ambrogivolo departs for Genoa. On his arrival at that place he hears such a report of the virtues of the lady in question, that he despairs of winning her affections, and therefore resolves to have recourse to stratagem, in order to gain the stake. Having bribed one of Zinevra's attendants, he is concealed in a chest, and thus carried into the chamber of the lady. At night, while she is asleep, he possesses himself of some trinkets belonging to her, and also becomes acquainted with a particular mark on her left breast. Bernabo, by this deceit, being persuaded of the infidelity of his wife, pays the five thousand florins, and, advancing towards Genoa, despatches a servant avowedly to bring his wife to him, but with private instructions to murder her by the way. The servant, however, after he had found a proper place on the road for the execution of his purpose, agrees to spare her, on condition of her flying from the country; but he reports to his master that he had fulfilled his orders. In the disguise of a mariner Zinevra embarks in a merchant ship for Alexandria, where, after some time, she enters into the service of the soldan. She gains the confidence of her master in a remarkable degree, who, not suspecting her sex, sends her as captain of the guard which was appointed for the protection of the merchants at the fair of Acre. Here, among other toys, she sees the ornaments which had been stolen from her chamber, in possession of Ambrogivolo, who had come there to dispose of

husband it was calm, but when the talk turned on the suspected lover it beat faster, and thus confirmed the suspicions of the husband. Cf. infra, Decam. iii. 2.

Dante holds Pierre de la Brosse innocent. Some of the earlier commentators of Dante state that Queen Mary of France, second spouse of Philip the Bold, accused Peter of writing amatory letters to her, and that he was imprisoned. See Landau, Quellen, p. 117.

a stock of goods, and who relates to her, in confidence, the manner in which the trinkets had been obtained. The fair being over, she persuades him to accompany her to Alexandria. She also sends to Italy, and induces her husband, Bernabo, to come to settle in the same place. Then, in presence of her husband and the sultan, she makes Ambrogivolo confess his treachery, and discovers herself to be the unfortunate Zinevra. The traitor is ordered to be fastened to a stake, and, being smeared with honey, is exposed naked to the gluttony of all the locusts of Egypt, while Barnabo, loaded with presents from the sultan, returns with his wife to Genoa.[1]

[1] This tale is, according to Simrock (Shakespeare's Quellen III., p. 210), derived from a Latin original, which he, however, does not specify. It has considerable resemblance to the French Roman de la Violette ou de Gerard de Nevers of Gibers de Montreuil. This has been edited (1834) by Francisque Michel, who considers it to have been composed subsequently to 1225. A prose romance of the same name and subject was printed at Paris in 1526. Gerard de Nevers is a fictitious personage. A bet similar to that in the text is made by Count Gerard, on the virtue of his wife Euryanthe, with Count Lisiard of Forez, who, by means of a hole made in the wall, is enabled to behold Euryanthe at her bath, and notice a violet appear on her right breast.

> "Sa damoisiele esgarde el baing,
> Et tantost a coisi le saing,
> Et voit sor sa destre mamiele
> Une violette nouviele
> Inde (i. e. violet coloured) paroir sor la car blanche."

Another French romance of the thirteenth century, entitled Del Conte de Poitiers, embodies the story of the above wager in its first portion. It was edited by F. Michel in 1831, but only 125 copies were printed. An analysis of it, however, is given in M. Michel's introduction to the Roman de la Violette upon which I have drawn for these remarks. Another French prose romance with the same theme is cited by M. Michel, Dou Roi Flore et de la bielle Jehanne. Shortly after his marriage Robert departs on a pilgrimage, Raoul "fit la gageure de le faire *coux* pendant son absence," and though he surprises Jehanne at her bath, his strength proves insufficient to effect his purpose, and he withdraws, not, however, without noticing a mark which enables him apparently to win the bet. The fraud is afterwards discovered, and, mortally wounded in single combat with Robert, the offender confesses his crime. The two Merchants and the Faithful Wife of Ruprecht von Würzburg is an interesting variant of the same story. It is in old German verse, and has been published by Von der Hagen in his Gesammtabenteuer, vol. iii. Here the same wager is laid by Bertram, the husband, and taken up by Hogier, who commences his campaign with gifts which are indignantly

This story has been regarded as one of the best in Boccaccio; it seems defective, however, in this, that the resentment we ought to feel at the conduct of the villain, is lost in indignation at the folly and baseness of the husband.

The above is the tale from which Pope imagined that Shakespeare had taken the principal plot of his Cymbeline. In the notes to Johnson's "Shakespeare" this is said to be a mistake, and it is there asserted, that the story is derived from a collection of tales called Westward for Smelts, published in 1603, the second story [1] of which is an imitation

spurned. He then corrupts the servants of Irmengard, and offers a price for her compliance for one night, which he raises by repeated bids from 100 to 1,000 marks. She is urged to accept this by her kinsfolk, and even by her father, who threatens her with the anger of her husband should she fail to secure such a gain. Deeply afflicted and perplexed, Irmengard gives her maid Amelin 100 marks to personate her, while Irmengard dons Amelin's apparel, and thus disguised conducts Hogier to her apartment, where Amelin occupies her bed. (Cf. Berthe au grand pied, and other stories, of the substitution of a dependent for the wife.) Before departing Hogier begs for a jewel as a keepsake; as Amelin was not able to furnish this, Hogier cuts off a finger, which he exhibits to Bertram, demanding his whole property which had been the stake. They return to Bertram's home at Verdun, where he gives a banquet, at which his wife displays her hands uninjured. Bertram marries Amelin, who brings the 100 marks as dower. It will be noticed that the repugnant details of the bargaining and the mutilation are excluded by the finer taste of the Italian and French versions of the story. In the story of the Rädelein, by Johannes von Freiberg, a lover secures the complaisance of a maiden who had previously spurned him by painting a mark on her bosom as she slept, and referring her, next morning, to this in proof of his false assertion that he had wrought his will upon her.

There is an Italian story, first published by Lami in the Novelle Letterarie, 1756, which has been considered by some to have furnished Boccaccio with the subject of this story. See Landau's "Quellen des Decamerone," 1884, p. 135, etc. The latter portion of this story has much resemblance to Decameron, vii. 8, which see infra.

[1] Entitled: "The Tale told by the Fishwife of the Stand on the Green." The scene is laid in England, temp. Henry VI., and the characters are all English. Malone also cites an edition of 1603. No copy of this, however, is known, according to Bohn's "Lowndes," and Mr. Halliwell, in his preface to the reprint of the edition of 1620 published by the Percy Society. The title of the 1620 edition reads, "Westward for Smelts, or the Waterman's fare of mad merry Western Wenches, whose Tongues albeit like Bell-Clappers, they never leave ringing. Yet their Tales are sweet and will much content you. Written by Kinde Kit of Kingston. London, John Trundle."

of Boccaccio's novel. But it seems more probable that the plot of Cymbeline was drawn directly from the original, or some translation of it, as the circumstances in the drama bear a much stronger resemblance to the Italian novel than to the English imitation. Thus Shakespeare's Jachimo, who is the Ambrogivolo of the Decameron, hides himself in a chest, but the villain in Westward for Smelts conceals himself below the lady's bed; nor does he impress on his memory the appearance of the chamber and the pictures, as Ambrogivolo and Jachimo do, in order to give a stronger air of probability to their false relation. Lastly, in Cymbeline and the Decameron the imposition is aided by a circumstance that does not at all occur in Westward for Smelts. Both Ambrogivolo and Jachimo report to the husband that they have discovered a certain mark on the breast of the lady. "Ma niuno segnale," says the former, "da potere rapportare le vide, fuori che uno che ella n' havea sotto la snistra poppa; cio era un neo, dintorno alquale erano alquanti peluzzi biondi come oro;" and Jachimo, when he has emerged from the trunk, finds, in the course of his examination,

> On her left breast
> A mole cinque spotted, like the crimson drops
> I' the bottom of a cowslip.—Act ii. scene ii.

And again, when addressing Posthumus,

> If you seek
> For further satisfying, under her breast
> (Worthy the pressing) lies a mole, &c.—Act ii. scene ii.

The incidents of the novel have been very closely adhered to by Shakespeare, but, as has been remarked by an acute and elegant critic, the scenes and characters have been most injudiciously altered, and the manners of a tradesman's wife, and two intoxicated Italian merchants, have been bestowed on a great princess, a British hero, and a noble Roman. Those slight alterations that have been made do not seem to be improvements. In the Decameron the villain effects everything by stratagem and bribery, but Jachimo is recommended by Posthumus to the princess.

This loads the husband with additional infamy; and, besides, it is not very probable that Imogen, who was strictly watched, should have been able to give audience to a stranger who came from the residence of her banished lord. In Boccaccio, Zinevra prevails on the servant, by intercession, to allow her to escape, but this had been resolved on by the confident of Posthumus before he conveyed Imogen from her father's palace. This predetermined disobedience of the orders of his master gives rise to the very pertinent question of Imogen, to which no satisfactory answer is returned,

> Wherefore then
> Didst undertake it? Why hast thou abused
> So many miles with a pretence? This place?
> Mine action, and thine own? *our horses' labour?*
> Act iii. scene iv.

After Imogen's life is spared, Shakespeare entirely quits the novel, and the remaining part of the drama, perhaps, does as little honour to his invention as the preceding scenes to his judgment. "To remark," says Johnson, "the folly of the fiction, the absurdity of the conduct, the confusion of the manners of different times, and the impossibility of the events in any system of life, were to waste criticism upon unresisting imbecility, upon faults too evident for detection, and too gross for aggravation."[1]

10. Is Lafontaine's "Calendrier des Viellards." The concluding incident corresponds with one in the story D'un Tailleur et de sa Femme, in the Contes Turcs.[2]

On the two following days, which were Friday and Saturday, no tales are related, as the first was reverenced on account of our Saviour's passion, and the second kept as a fast in honour of the Holy Virgin. The tales are therefore suspended till Sunday, and it is resolved that the company should remove to another palace in the neighbour-

[1] Cf. F. W. V. Schmidt, Beitraege, p. 13. Simrock, Quellen des Shakspeares, iii. p. 205, v.d. Hagen, Gesammtab. No. 68. Timoneda, Patrañas, No. 15. A similar theme is treated in Lope de Rueda's "Comedia Eufemia."—LIEB.

[2] See also Loiseleur des Longchamps' "Fables Indiennes," p. 174.—LIEB. Also Landau, Quellen, 1884, ch. vi. § 4.

hood, where suitable preparations had been made for their reception.

DAY III. commences with a description of the new abode to which the party had betaken themselves. It was a sumptuous palace, seated on an eminence which rose in the middle of a plain. Here they found the spacious halls and ornamented chambers supplied with all things that could administer to delight. Below they noted the pleasant court, the cellars stored with the choicest wines, and the cool abundant springs of water which everywhere flowed. Thence they went to repose in a fair gallery which overlooked the court, and was decked with all the flowers and shrubs of the season. They next opened a garden which communicated with the palace. Around and through the midst of this paradise there were spacious walks, environed with vines, which promised a plenteous vintage, and, being then in blossom, spread so delicious an odour, that, joined with the other flowers then blowing in the garden, the fragrance rivalled the fresh spiceries of the east. The sides of the alleys were closed with jessamine and roses, forming an odoriferous shade that excluded not only the rays of the morning, but the mid-day beam. In the middle of this garden was a verdant meadow, spangled with a thousand flowers, and circled with orange trees, whose branches, stored at once with blossoms and fruit, presented a refreshing object, and yielded a grateful odour. A fountain of white marble, of wondrous workmanship, adorned the centre of this meadow, and from an image, standing on a column placed in the fountain, a jet of water spouted up, and again fell into the basin with a pleasing murmur. Those waters, which overflowed, were conveyed through the meadow by an unseen channel to irrigate all parts of the garden, and, again uniting, rushed in a full and clear current to the plain. This extraordinary garden was likewise full of all sorts of animals—the deer and goats grazed at their pleasure, or reposed on the velvet grass—the birds vied with each other in the various melody of their notes, and seemed to warble in response or emulation.

One of the sides of this fountain was selected as the most agreeable spot for relating the tales. It had been agreed that the subject should still be the mutability of

fortune, and especially of those who had acquired, by their diligence, something greatly wanted, or else recovered what they had lost.[1]

1. The gardener of a convent, which consisted of eight nuns and an abbess, gave up his employment; and, on returning to his native village, complained bitterly to Masetto, a young man of his acquaintance, of the small wages he had received, and also of the caprice of his mistresses. Masetto, so far from being discouraged by this account, resolves to obtain the situation. That he might not be rejected on account of his youth and good person, he feigns that he is dumb, and is readily engaged by the steward of the convent. For some time he cultivates the garden in a manner most consolatory to the eight nuns, and at length to the abbess herself; but one day, to their utter astonishment, he breaks silence, and complains of the *extra* labour imposed on him. A compromise, however, is made, and a partial remission of his multifarious duties acceded to on the part of the nuns. On the death of the steward, Masetto is chosen in his place; and it is believed in the neighbourhood that his speech had been restored by the prayers of the sisters to the tutelar saint to whose honour the monastery was erected.

This story is taken from the Cento Novelle Antiche,[2] but Boccaccio has substituted an abbess and her nuns for a countess and her *camerarie;* thus, to the great scandal of Vannozzi, attributing to sacred characters what his predecessor had only ascribed to the profane.—"Attribuendo a persone sacre, il Boccaccio, quella colpa che dal suo anteriore fu ascritta a persone profane."—(Miscel. let. vol. i. p. 580.) The story in the Decameron is the Mazet de Lamporecchio of Fontaine.

[1] Di chi alcuna cosa molto da lui desiderata con industria acquistasse, o la perduta ricoverasse.

[2] It is not, however, found in the printed editions, but occurs as stated by Borghini in a manuscript. See Manni, Storia del Decam. iii. 1. The tale has some points of resemblance with Konrad von Würzburg's story of the half pear (Von der Hagen's "Gesammtabenteuer," i. 211), and a poem of Guillem En Alvernhe part Lemozi (Raynouard, Choix, etc., iv. 83, Lieb.), and with le aventure del corte guglielmo di Poitou con Agnese et Ermalette (see Millot i. 8), and with the Lai d' Ignaures. See Landau, Quellen, p. 38, and Cappelletti, p. 343.

2. An equerry of Queen Theudelinga, the consort of Agilulf, king of the Lombards, falls in love with his mistress. Aware that he had nothing to hope from an open declaration of love, he resolves to personate the king, and thus gain access to the apartment of her majesty. King Agilulf resorted only during a certain part of the night to the chamber of the queen. The amorous groom procures a mantle similar to that in which Agilulf wrapt himself on these occasions; takes a torch and rod in his hand, as was his majesty's custom, and being farther aided by a strong personal resemblance, is readily admitted into the queen's apartment, where he represents his master. He had no sooner stolen back to his own bed, than he is succeeded by the king, who discovers what had happened, from his wife expressing her admiration at such a speedy return. His majesty instantly proceeds to the gallery where all his household slept, with the view of discovering the person who had usurped his place, from the palpitation of his heart.[1] Fear and agitation betray the offender, and his master, that he might distinguish him in the morning, cuts off a lock of his hair above the ear. The groom, who knew the intent of this, escapes punishment by clipping, as soon as the king had departed, a corresponding lock from the heads of all his companions.

In the 40th chapter of the Gesta Romanorum, said to be from Macrobius, in whom, however, it is not to be found, a wife's infidelity is discovered by feeling her pulse in conversation; but a story much nearer to that of Boccaccio occurs in Hebers' French metrical romance of the Seven Sages, though, I believe, it is not in the original Syntipas. The tale, however, has been taken immediately from the 98th of the Cento Novelle Antiche; and it has been imitated in turn in the Muletier of Lafontaine.[2] Giannone, in his History of Naples, has censured, not without

[1] See above, note, p. 72.

[2] The stratagem for the detection of the perpetrator and the counter-stratagem of the latter form, in various guises, forms the theme of numberless tales in both Eastern and Western literature. In Herodotus (ii. 1) the story of the Egyptian king, Rhampsinitus, and the robbers of his treasury, may be looked upon as an early form of the same subject. The expedient to secure the discovery of the offender is used in the dark, the obscurity being due to natural causes, or purposely brought

some reason, the impertinence of Boccaccio in applying this story, without right, truth, or pretence, to the pious Queen Theudelinda,—a princess whom her great intellectual gifts and rare and most laudable piety entitle to rank amongst the most illustrious women who have lived, should not have been made by Boccaccio to figure in one of the tales of his Decameron. (Istoria civile di Napoli, lib. 4. c. 5.)

3. A beautiful woman, who was the wife of a clothier in Florence, fell in love with a gentleman of the same city. In order to acquaint him with her passion, she sent for a friar who frequented his house, and, under pretence of confession, complained that this gentleman besieges her dwelling, lies in wait for her in the street, or ogles her from the opposite window, and concluded with begging the confessor to give him a rebuke. Next day the friar reprimanded his friend, who, being quick of apprehension, profited by the hint, and made love to the clothier's wife in the manner pointed out in her counterfeit complaint, but had no opportunity to speak with her. The lady, to encourage him still farther, now presented him, by means of the priest, with a purse and girdle, which, she says, he had the audacity to send, but which her conscience will not allow her to keep.

about, the latter course being a very favourite device with Lope de Vega and the Spanish dramatists. See below, Ser Giovanni's Tale, ix. 1.

Compare Heinrich von Briberg's continuation of Gottfried von Strasburg's "Tristan and Isolt," vv. 2698-2974. The story by Ser Cambi (1347-1424) of the King of Navarre, Von der Hagen's Gesammtabenteuer, iii. cxv.-cxx. See also Graesse's "Gesta Rom.," ii. 363, Benfey's "Panchatantra," and M. Landau, Ueber die Quellen des Decamerone, p. 132. Liebrecht quotes the story of "le festin des houpes enlevées," occurring in vol. i. p. 142, of San-Koué-Tchy, etc. Histoire des trois royaumes. Roman historique. Traduit sur les textes Chinois et mandchou par Theodore Pavie. Paris, 1845. Cf. Kaiserchronik, ed. Massmann, v. 6643, etc., p. 227; and see Leroux de Lincy's analysis of "Dolopatos," appended to Loiseleur Deslongchamps' "Essai sur les Fables Ind.," p. ii. p. 122, etc. The story in question is there the second, or the example of the second, sage. Its conclusion is in that version marked by features which are wanting in other forms of the Seven Sages (where this is usually the fifth or the third example of the Empress), and which tend to show that it was Boccaccio's model.—LIEB.

According to Cappelletti (Studi, p. 351), the story is found with little difference in the old French Romance: La description forme et l'histoire du très nobles chevalier Berinus, etc., and the same author cites various other tales of like content.

Lastly, she complained to her confessor, that her husband having gone to Genoa, his friend had entered the garden, and attempted to break in at the window, by ascending one of the trees. He was, as usual, rebuked by the priest, and having now fully learned his love-lesson, he climbed one of the trees in the garden, and thus entered the casement, which was open to receive him.

This story is related in Henry Stephens' [Estienne's] Introduction to the Apology of Herodotus (ch. xv. 30). It is told of a lady of Orleans, who, in like manner, employed the intervention of her confessor to lure to her arms a scholar of whom she was enamoured. The tale of Boccaccio has suggested to Molière his play L'Ecole des Maris, where Isabella enters into a correspondence, and at length effects a marriage, with her lover, by complaining to her guardian Sganarelle in the same manner as the clothier's wife to her confessor. Otway's comedy of the Soldier's Fortune, in which Lady Dunce employs her husband to deliver the ring and letter to her admirer Captain Belguard, also derives its origin from the above tale in the Decameron.[1]

[1] In the old German story, V. d. Hagen's "Gesammtabenteuer," I. No. xiv., an English student of gentle birth goes to Paris to study at the University. A burgher's daughter falls in love with him, feigns illness, sends for a Franciscan to confess her, and transmits through the friar to the student a trinket which she alleges he had sent her. He, entering into the stratagem, likewise requests the duped friar to restore a necklace, which was ornamented with a representation of a youth shooting an arrow into the heart of a maiden, and a motto in praise of love. The result was two years of bliss, the student visiting in the disguise of a cellaress. At the end of this period, the rupture of a blood-vessel killed him in the arms of his beloved, and his servant bore away his master's corpse. At the obsequies his sweetheart throws a wreath on the bier, in token that she was consecrate to the deceased, and finally precipitates herself into the grave and dies. Her father builds a nunnery where his daughter is interred, and then he roams the world as a pilgrim,

"Sô lange biz daz Got ûf siu
Verzêch, daz siu alliu driu
Ze himel riche kâmen:
Als ômuezen wir ouch. Amen!"

Compare also Massuccio's 50 novelle, No. 30 Bonaventure des Periers, Nouv. 114, Du Meril, p. 347, and J. Marston's "Parasitaster." There is a Spanish story which is, perhaps, related to this tale, inasmuch as the point turns upon the deception practised upon a confessor. In this

4. Is a very insipid story.

5. Which is the Magnifique of La Fontaine, has given rise to a drama [1] by Houdart de La Motte, and seems also to have suggested a scene in Ben Jonson's comedy, The Devil is an Ass, where Wittipol makes a present of a cloak to a husband for leave to pay his addresses to the wife for a quarter of an hour.[2]

6. Richard Minutolo, a young man of rank and fortune in Naples, falls in love with Catella, the most beautiful woman in that city. Knowing her to be jealous of her husband, he pretends that he had discovered an intrigue between his own wife and her spouse, advising her, if she wish to ascertain his guilt, to repair next night to a bath [3] where they had agreed to meet, and there personate the lady with whom her husband had the assignation. Having resolved to follow this counsel, Catella is received, by Minutolo's contrivance, in a darkened apartment, where, after she had obtained full conviction of her husband's infidelity, she loads him with reproaches, but is much disconcerted, when expecting his apology, to receive amorous excuses from Minutolo.

case, however, the object of the confederates is pelf, and the priest is not only duped, but defrauded. A pretended penitent gives him a large sum of money to be handed over as restitution for property stolen from a person living at a distance. The confessor gives an acknowledgment for the amount, and writes to the other party to come and receive it. When, however, the latter presents himself for payment the coin is found to be counterfeit, and the priest has to disburse the sum from his own pocket.

[1] Le Magnifique comédie en 2 actes.

[2] Boccaccio's story bears a considerable resemblance to the fable of Prince Tungabala in the Hitopadesa (i. 8).

[3] As early as the time of St. Louis, the vapour baths had come to be used as places of assignation, as appears if only from the numerous ordinances directed from that date against this abuse—*e.g.*, no proprietor of baths for men might heat them for women, and *vice versa*, under a penalty of forty sous parisis. "*Item*, auscun estuveur ne laissera ou souffrera b. . . . *Item*, ne souffrera auscun enfan masle au-dessus de l'age de vii. ans aller aux estuves de femmes."—Règlement sur les Arts et Métiers de Paris, tit. lxxiii. etc. Similar regulations were very generally, but not very effectively, adopted, and the abuse continued and increased. In the fifteenth century the preacher Maillard admonished his hearers: "Mesdames n'allez pas aux étuves, et n'y faites-pas ce que vous savez." See Rabutaux, op. cit. Various provisions for the regulation of stews (from estuves) in England were enacted in the eighth year of Henry II. See Stow's "Survey of London."

I do not think this story occurs either in the selection of Fabliaux published by Barbazan or Le Grand, but I have little doubt that it exists among those which have not been brought to light.[1] The incident has been a favourite one with subsequent novelists. For example, it corresponds with the fourth tale of the Fourth Decade of Cinthio. It has also been versified by La Fontaine, in his Richard Minutolo, and, like the preceding story, furnished Houdart de la Motte with the name and subject of a comedy.

7 & 8. Are but indifferent stories. The last is the Feronde ou le Purgatoire of La Fontaine, and has given rise to a comic scene in the Fatal Marriage of Southern, in

[1] "It is most probably of Eastern origin," remarks Landau (p. 87), and is found, in perhaps its earliest form, in Nachschebi, 8th night, and Touti Nameh, 8th story, where a merchant returned from travel commissions a procuress. She brings him his own wife, who had become dissolute in his absence, and who reproaches her husband with his infidelity, and poses as the injured party.

In other versions of the Seven Wise Masters the incident of the unexpected *meeting* of husband and wife only forms part of a story. The fabliau of Le Meunier d'Arleux, by Enguerraud d'Oisy, thirteenth century (Montaiglon, ii. 31; Legrand d'Aussy, iii. 256), much resembles the story. In the fabliau a girl who comes to the Mill to have some corn ground, attracts both the miller, Jacquemars, and his servant, Muset. The former requires her to wait until all his other customers are served, and have left the mill, and then Muset announces that the mill-pond has run dry, so the corn cannot be ground till next morning. The miller, to further his design, offers her the hospitality of a little room adjoining that occupied by himself and his wife. During the miller's brief absence the girl unbosoms herself to the wife, who agrees to occupy the bed destined for her guest, Jacquemars' alleged cousin. Meanwhile Muset engages to give his master a pig in return for permission to enter the little room after the termination of Jacquemars' visit. The result is that both the men are outwitted. Muset refuses to pay up the pig on the ground that the contract has not been fulfilled. The dispute is referred to the bailli, who decides that Muset has lost, but that Jacquemars has not gained, and adjudges it to himself. The story has been imitated in the tales of Poggio, Sacchetti, and the Queen of Navarre; also in Joco-Seria Melandri, i. 279; Amants heureux, ii. 19; Passe-temps agréable, p. 27; Ressource contre l'ennui, p. 55. Stories which bear a certain analogy to the present are also found in Detti e Fatti piacevoli del Guicciardini, p. 103, and Facétieuses Journées, p. 213. Cf. La Fontaine's "Quiproquo." See Legrand d'Aussy, Fabliaux, 1829, iii. p. 256, etc. There is a German metrical version of the story of the thirteenth century (v. d. Hagen, Gesammtab., No. 9, bd. i.).

which Fernando is made to believe that he had been dead, buried, and in purgatory,—an incident omitted in this piece, as it has been altered for the stage by Garrick.[1]

9. Giletta di Nerbona was daughter to the physician of the count of Roussillon, and almost from infancy had fixed her affections on Beltram, the count's son. On the death of his father this young man, as he had been left in charge to the king of France, repaired to the court at Paris, leaving Giletta much afflicted at his departure. Meanwhile it was rumoured that the king had been seized with a dangerous malady, which baffled all the skill of his physicians: Giletta, who was anxious for a pretext to follow her beloved Beltram, set out for Paris, and as she had been instructed in the secrets of her father's art, succeeded in curing the king of the disorder with which he was afflicted. His majesty promised, as a recompence, to marry her to anyone on whom she should fix, and she accordingly demanded Beltram of Roussillon as her husband. The count, disliking the marriage to which he was now constrained by the king, immediately after the celebration of the nuptials departed for Tuscany, and his bride returned to Roussillon, where she took the management of the estates of her husband. While in Tuscany, Beltram received a conciliatory message from Giletta, but replied to her emissaries, that he would never treat her as his wife till she had a son by him, and obtained possession of a favourite ring which he constantly wore on his finger. To accomplish these conditions, the fulfilment of which the count considered as impossible,

[1] In Calderon's play, Life is a Dream (Vida es Sueño), translated by J. Oxenford inthe Monthly Magazine (vol. 96), King Basilio, to prevent the realization of an astrological forecast that his son Sigismund would prove a bad sovereign, keeps him a prisoner from his youth. In order to try him, however, he causes him to be transported to the palace under the influence of a soporific, and there treated as king. His conduct on awaking in his altered situation verifies the announcement of the stars, and, rendered unconscious again by a potion, he is re-translated to prison and convinced that his experiences were but a dream. He nevertheless profits by them, and the result of a second trial is to establish him as a wise and temperate ruler on the throne of his father.

Landau points out the Fabliau of Jean de Bove's "Le Villain de Bailleul" (Le Grand d'Aussy, iii. 324), and the Buried Nobleman (Gesammtabenteuer, No. 45), a German story probably imitated from it, as bearing some likeness to the Ferondo.

Giletta set out for Florence. On her arrival she learned that the count had fallen in love with a young woman of reduced circumstances in that town. Having made an arrangement with the mother of the girl, the count was given to understand that he would that night be received at the house of his mistress, if he previously sent her his ring as a proof of affection. This essential token having been obtained, Giletta next represented the young woman of whom the count was enamoured. Beltram soon after returned to his own states, and Giletta, in due time, repaired to Roussillon, where she arrived during a great festival, and having presented her husband with his ring, and two sons to whom she had given birth, was acknowledged as countess of Roussillon.

In this tale Boccaccio has displayed considerable genius and invention, but it is difficult for the reader to reconcile himself to the character, or approve the feelings, of its heroine. Considering the disparity of rank and fortune, it was, perhaps, indelicate to demand as her husband, a man from whom she had received no declaration nor proof of attachment; but she certainly overstepped all the bounds of female decorum, in pertinaciously insisting on the celebration of a marriage to which he expressed such invincible repugnance. His submission was as mean as her obstinacy was ungenerous, especially as he had pre-determined to renounce and forsake her. After this forced and imperfect union, she thought herself entitled to take possession of the paternal inheritance of her husband, while she knew that he was wandering in a foreign land, and that she was the cause of his exile. The absurd conditions proposed by Beltram, are too evidently contrived for the sake of their completion. When Giletta arrives at Florence, in order to fulfil them, she finds not only that the indifference of the count continues, but that his affections are fixed on another object;—yet neither her pride nor jealousy are alarmed; she ingratiates herself with the family of a rival, and contrives a stratagem, the success of which could have bound Beltram neither in law nor in honour. The triumph and coronet it procured must have been but a poor gratification, nor could she in any way have atoned for her preceding self-debasement, unless by renouncing all claim to her

husband, or by conciliating his affections by her beauty or virtues.[1]

Shakespeare has taken this story, with all its imperfections on its head, as the basis of his comedy, All's Well

[1] The main elements of this story are found in Indian literature. There was ... in the country of Surat ... a wealthy ship-captain's daughter named Ratnavati. She was married to Balabhadra, the son of a merchant living in another town, who for some reason took a sudden dislike to his bride on the very day of the wedding, and avoided her as much as possible, though she continued to live in his house. The rest of the household, seeing this, treated her with neglect and contempt, so that she led a most wretched life. She confided her sorrows to an old woman, a buddhist mendicant, who surmised they were punishment for the sins of a former existence, recommended penance and prayer, and promised her co-operation in a stratagem for recovering the regard of her husband. "Though my husband so neglects me," she says to her confidante, "I know that he is very fond of women in general, and ready to be captivated by anyone, especially a respectable woman who will give him a little encouragement. Acting on this propensity, I think with your help that something may be done. There is a young lady, a neighbour, the daughter of a very rich man, in great favour with the Rajah. She is a friend of mine, and is very like me. As my husband hardly knows her by sight, and scarcely ever sees me, it might be possible to pass myself off for her. Do you, therefore, go to him, and say that that young lady is in love with him, and that you will introduce him to her, only he must not give a hint that you have told him anything. Meanwhile I will arrange with my friend, and will be walking in her father's garden some evening, when you can bring him in." Balabhadra was delighted with the pretended message of love, and took care to be at the appointed time in the garden, where his wife was playing at ball. "As if by accident she threw the ball towards him, and the old woman said: This is an invitation; pick up the ball, and take it to her with a pretty speech, and you will get acquainted with her. In this way an intimacy began, and he often met his wife in the evening without suspecting the deception," and they eloped in due course under assumed names, and settled in another town. The above is the main portion of the story told by Mitragupta, in illustration of his reply: "Good qualities in a wife," to the question of the Rakshas: "What is most to the advantage of a householder?"—Hindoo Tales, or the Adventures of Ten Princes, freely translated from the Sanscrit of the Dasakumaracharitam, by P. W. Jacob, pp. 274-282. See also Fauche, Tetrade, vol. ii. No. 6, p. 220; Maive Stokes, Indian Fairy Tales, London, 1880, No. 28; The Clever Wife, p. 216. In Somadeva's "Collection of Stories," Kirtisena, persecuted, imprisoned, and tortured with hunger by her stepmother in the absence of her husband, flies disguised in male attire, and seeks her husband. She overhears the conversation of a family of demons, and learns thereby a remedy for the ailment of King Vasudatta, whom she cures by extracting from his head a hundred and fifty worms. Hereupon the king gives her rich gifts, and the rank

that Ends Well. It probably came to the dramatist through the medium of Painter's "Giletta of Narbon," published in the Palace of Pleasure, 1566 (vol. i. p. 90). The preliminary circumstances are the same in the English comedy and Italian novel; but in the former the catastrophe has been much protracted. There Helena, who is the Giletta of the novel, after she had obtained one of her credentials, and put herself in the way of procuring the other, spreads, for no purpose, a report of her death; it is in consequence believed, that she had been murdered by her husband, and he is thrown into prison. We have also the useless additions of the newly-projected marriage of the count with the daughter of a French nobleman, and the appearance of Diana, his Florentine flame, at court, in order to claim him as her husband. Shakespeare has also added, from his own imagination, his usual characters of a clown and a boasting coward. "The story," says Johnson, "of Bertram and Diana, had been told before of Mariana and Angelo, and, to confess the truth, scarcely merited to be heard a second time." This tale of Boccaccio has also formed the subject of one of the oldest Italian comedies, entitled Virginia, which was written by B. Accolti, and printed in 1513. The plot of this drama has been taken, with little variation, from Boccaccio, as appears from the argument prefixed:—

> Virginia amando, el Re guarisce, e chiede
> Di Salerno el gran principe in marito;
> Qual constrecto a sposarla, è poi partito
> Par mai tornar fin lei viva si vede:

of sister. She finds her husband, and lives happily with him in King Vasudatta's city. Die Märchensammlung des Somadeva Bhatta aus Kaschmir, uebersetzt von Dr. Hermann Brockhaus; Berichte der K. Sächs, Gesellschaft der Wissenschaften zu Leipzig, 1860, bd. xii. p. 125, quoted by Landau, Quellen, ed. 1884, p. 148.

See also Basile Pentamerone, and Gruesse (Sagenkreise, iv. p. 377, etc.), who points to the Romance Du Comte d'Artois et de sa femme (ed. J. Barrois, Paris, 1837), as derived from an original which was also probably the source whence Boccaccio drew. The leading idea of the ring in these tales is also to be found in the Indian drama Sakuntala and the Hecyra of Terence:—Landau. The same idea is treated in the Spanish "Romance del engaño que usó la reina doña, Maria de Aragon, para qué el rey don Pedro su marido durmiese con ella." Cf. Fliegende Blätter, 1850, p. 53. The story too has been imitated by Straparola (Notte vii. Fav. 1).

Cercha Virginia scrivendo mercede,
Ma el principe da molta ira assalito
Li domanda, s' a lei vuol sia redito,
Dura condition qual impossibil crede,
Pero Virginia, sola e travestita,
Partendo, ogni impossibil conditione
Adempie al fin con prudentia infinita;
Onde el Principe, pien d' admiratione,
Lei di favore et gratia rivestita
Sposa di nuovo con molta affectione.

10. Cannot well be extracted. It is the Diable en Enfer of La Fontaine.

It will have been remarked, that most of the stories in this Day relate to love intrigues, and are of a comic nature; those of

Day IV. are for the most part tragic narratives concerning persons whose loves had an unfortunate conclusion.[1] This subject was suitable to the temper of Philostrato, the master of ceremonies for this day, who is represented as of a melancholy disposition, and as having been disappointed in love.

From the introduction to the Fourth Day, it would appear that the preceding part of the Decameron had been made public before the author advanced farther, as he takes pains to reply to the censures passed on him by certain persons who had perused his novels. He is particularly anxious to defend himself from the attacks made against him, on account of his frequent and minute details of love adventures, and the pains which he had taken to please the fair sex. In his vindication, he relates a story to show that the admiration of female beauty is implanted in the mind by the hand of nature, and cannot be eradicated by force of education. A Florentine, called Filippo Balducci, having lost his wife, renounced the world, and retired to Mount Asinaio with his son, who was only two years of age. Here the boy was brought up in fasting and prayer, saw no human being but his father, and heard of no secular pleasures. When he had reached the age of eighteen, the hermit, in his quest for alms, takes him to Florence, that he might afterwards know the road, should there be occasion to send him. This young man admires

[1] Di coloro gli cui amori ebbero infelice fine.

the palaces, and all the sights he beheld in that splendid city; but at length perceiving a troop of beautiful women, asks what they were. His father bids him cast down his eyes and not look at them, and, being unwilling to term them by their proper name, added, that they were called goslings (Papere). The youth pays no farther attention to the other ornaments of Florence, but insists that he should be allowed to take a gosling with him to the hermitage.

This story is nearly the same with the thirteenth of the Cento Novelle Antiche, where a king's son having been confined from his infancy for ten years, without seeing the sun, on account of an astrological prediction, at the end of that period has all the splendid and beautiful objects of the universe placed before him, and among others a number of ladies, who were termed demons in the showman's nomenclature. Being asked which of all chiefly pleased him, he answers, that to him the demons were by far the most agreeable. This tale may be traced higher than the Cento Novelle Antiche. In one of the parables of the spiritual romance of Josaphat and Barlaam, we are told that a king had an only son, and it was declared by the physicians, as soon as he was born, that if allowed to see the sun or any fire, before he attained the age of twelve, he would become blind. The king commanded an apartment to be hewn within a rock, into which no light could enter. There he shut up the boy totally in the dark, but with proper attendants, for twelve years, at the end of which period he brought him forth from his gloomy chamber, and placed in his view women, gold, precious stones, rich garments, chariots of exquisite workmanship drawn by horses with golden bridles, heaps of purple tapestry, and armed knights on horseback. These were all distinctly pointed out to the youth, but being most pleased with the damsels, he desired to know by what name they were called. An attendant of the king jocosely told him, that they were devils who caught men. Being afterwards brought before his majesty, and asked which of all the fine things he had seen he liked best, he replied,— "Devils who catch men." [1]

[1] In Adolph Holtzmann's "Indische Sagen," the king's daughter, Santa, lures the youth Rischjasringa, who knew not what a maiden is, from

After this introductory tale, Boccaccio commences the regular series of novels of the Fourth Day, which are the most mournful, and, I think, the least interesting in his work.

1. Ghismonda, only daughter and heiress of Tancred, prince of Salerno, becomes enamoured of Guiscardo, one of her father's pages. She reveals her passion, and introduces him to her apartment, through a secret grotto with which it communicated. During one of the interviews of the lovers, Tancred is accidentally concealed in the chamber of his daughter, and the unfortunate pair depart without suspecting that he had been witness to their crime. Next day the prince upbraids Ghismonda with her conduct. She returns a spirited answer, declaiming on the power of love, and the superiority of merit over the advantages of birth, in a tone of high and impassioned eloquence. In order to bring her to a more sober way of thinking, Tancred sends her Guiscardo's heart in a golden cup. The princess, aware of the fate he would undergo, had already distilled a juice from poisonous herbs, which she drinks off after having poured it on the heart of her lover.

In this tale, the violence of character attributed to Ghismonda may perhaps appear to be overwrought; but she was precisely in that situation in which the soul acquires a supernatural strength, and the excessive severity of her father naturally turned into the channel of resistance those feelings, which might otherwise have fluctuated in remorse and in shame.[1]

No tale of Boccaccio has been so often translated and imitated as the above: it was translated into Latin prose by Leonardo Aretino, into Latin elegiac verse by Philippus Beroaldus, the commentator on Apuleius, and into Italian

his forest hermitage to the Court. Landau, Quellen, p. 70. In the Gänselein (Gesammtabenteuer, xxiii.), the youth is a monk who had had been brought up in a monastery, and quits it for the first time in his life. Cf. Fiore di virtù, No. 22 in Zambrini's Libro di Novelle Antiche, Bologna, 1868. Boccaccio's story, thinks Landau (Quellen, ed. 1884, p. 171), resembles more closely Odo de Ceringtonia's "De heremita iuvene," published by Oesterley from a Codex written at Bologna in 1326. See Jahrbuch für romanische undenglische Literatur. Leipzig, bd. xii. pp. 129, 131, 147. Cf. also Richter's "Unsichtbare Loge."

[1] Scott's "Dryden," Vol. XI.

ottava rima by Annibale Guasco de Alessandris. It forms the subject of not fewer than five Italian tragedies; one of which, La Gismonda, obtained a momentary fame, from being falsely attributed by its real author to Torquato Tasso. An English drama by Robert Wilmot, which is also founded on this story, was acted before Queen Elizabeth at the Inner Temple, in 1568. (Dodsley's Collection of Old Plays, vol. ii.) The story appeared in French verse by Jean Fleury, and in the English octave stanza by William Walter, a poet of the reign of Henry VII.[1] In this country it is best known through the Sigismunda and Guiscardo of Dryden. Mr. Scott has remarked in his late edition of Dryden's works, that "the English poet has grafted one gross fault on his original, by representing the love of Sigismunda as that of temperament, not of affection:" but then the English poet has sanctioned the union of the lovers by a marriage, private indeed and rapid, but which is altogether omitted in the Decameron. The old English ballad of Sir Cauline and the daughter of the king of Ireland,[2] has a strong resemblance to this novel of Boccaccio, in the secret meeting of the lovers, and discovery of their transgression; the catastrophe, however, is entirely different. The fine arts have also added lustre and celebrity to the tale. There is a beautiful painting, attributed to Correggio, in which Sigismunda is represented weeping over the heart of her lover. It was this picture that Hogarth tried to copy and rival, an attempt for which he was severely ridiculed. "The Sigismunda of Hogarth," says Horace Walpole, "is the representation of a maudlin strumpet, just turned out of keeping, with eyes red with rage, tearing off the ornaments her keeper had given her." —See also Churchill's Epistle to Hogarth.

2. The bad character of Alberto da Imola had become too notorious to allow him to remain in his native city.

[1] A similar subject is introduced in Palmerin of England, i. 90, where the princess, however, throws herself from a tower. Liebrecht. Centlivre's "Cruel Gift," is also on the same subject, as well as H. Sach's "Fürst Concreti," and a Swedish Folk-Song, Duke Freudenburg and Adelin. See Warrens, Schwedische Volkslieder der Vorzeit. Leipzig, 1857, p. 99. Cesari said of this tale that if elsewhere Boccaccio surpassed others, he surpassed himself in the Prince of Salerno."

[2] Percy's "Relics," vol. i. p. 50.

He therefore removed to Venice, the receptacle, as Boccaccio terms it, of all sorts of wickedness, where he became a friar, and soon fell in love with one of his penitents, the wife of a merchant, who was at that time from home. Having discovered her to be a woman of inordinate vanity, he informs her that the angel Gabriel had appeared to him, revealed the passion he had long entertained, and announced his intention of paying her an amatory visit, in any human shape she might command him to assume. Alberto at the same time prevails on her to give a preference to his figure. Accordingly, in the character of Gabriel, Alberto pays many visits to his mistress, but the lady at last boasts of her gallant to an acquaintance, by which means the report reaches her brothers, who resolve to intercept the archangel. At his next interview he is obliged to leave his wings behind him, and to leap over a window into a canal, whence he seeks refuge in a cottage in the neighbourhood. Next day his host, having discovered the story of the angel, informs Alberto, that, at an ensuing festival, each citizen is to take some one dressed up as a bear, or wild man, to St. Mark's Place, as to a a hunt, and that when the diversion is over, the conductor may lead away the person he brings to what quarter he pleases. Alberto, seeing no other mode of escaping unknown from Venice, resolves to attend his host in the disguise of a savage. On the appointed day he is accordingly brought forth in this equipment, but his treacherous friend pulls off his vizard in the most public part of the city, and proclaims him to be the pretended angel. He is in consequence pursued by the hue and cry of the mob, and the intelligence having at last reached the brothers of the deluded lady, he is thrown into prison, where he soon after dies.[1]

The numerous tales founded on that species of seduction, practised by Alberto da Imola, may have originated in the incident related in all the romances concerning Alexander the Great,[2] where Nectanebus predicts to Olympias, that she

[1] The story was versified by Casti, Novelle Galanti, No. 13.

[2] Landau, Quellen, ed. 1884, p. 293, remarks that Boccaccio's tale bears a closer resemblance to the episode told in the Alexander romance of the pseudo Callisthenes than that narrated by Josephus. The episode

is destined to have a son by Ammon, and afterwards enjoys the queen under the appearance of that divinity. But they have more probably been derived from the story related by Josephus (Ant. Jud. lib. 18. c. 3) of Mundus, a Roman knight, in the reign of Tiberius, who, having fallen in love with Paulina, wife of Saturninus, bribed a priestess of Isis, to whose worship Paulina was addicted, to inform her that the god Anubis, being enamoured of her charms, had desired her to come to him. In the evening she accordingly proceeded to the temple, where she was met by Mundus, who personated the Egyptian divinity. Next morning she boasted of her interview with Anubis, to all her acquaintance, who suspected some trick of priestcraft; and the deceit having come to the knowledge of Tiberius, he ordered the temple of Isis to be demolished, and her priests to be crucified. Similar deceptions are also common in eastern stories. Thus, in the History of Malek, in the Persian Tales, the adventurer of that name, under the resemblance of Mahomet, seduces the princess of Gazna. A fraud of the nature employed by Alberto da Imola is frequent in the French novels and romances, as in L'Amant Salamandre, and the Sylph Husband of Marmontel. It is also said to have been oftener than once practised in France in real life, as appears from the well-known case of Father Girard and Mademoiselle Cadiere.[1]

The six following tales[2] are of a melancholy description. They seem for the most part to have had some foundation in real incidents, which occurred a short while previous to

is wanting in the French metrical romance of Alexander, but is given in the prose versions, and by the *trouvere* Thomas of Kent. On the other hand, the deceiver meets his chastisement both in Josephus and Boccaccio, while in the Pseudo Callisthenes the fraud goes undetected, and its author unpunished. It is clear from a passage (iv. 12) in Boccaccio's work, De Casibus illustrium Sirorum, that he was acquainted with the story of Olympias (p. 294).

[1] The affair made much sensation, and came before various tribunals, with the result of Girard's acquittal. His fault seems to have been no greater than giving injudicious advice to his penitent and encouragement to persevere in extreme austerities, which affected her health. See Article Gerard (J. B.), in the Biographie Universelle.

[2] Among them Isabella and the Pot of Basil. The reader will, of course, be reminded of Keats's poem. The story, with a short prefatory account, will be found in B. M. Ranking's "Streams from Hidden Sources," 1872.

the age of the author, but the details by which they are accompanied, exhibit wonderful knowledge of the heart, and contain many simple touches of natural and picturesque beauty.

9. Two noble gentlemen, who were intimate friends, lived in the neighbouring castles in Provence. The name of the one was Gulielmo Rossilione, and of the other, Gulielmo Guardastagno. At length the former suspecting that a criminal intercourse subsisted between his wife and the latter, sent to invite him to his residence, but way-laid and murdered him in a wood, through which the road between the two castles passed. He then opened the breast of his victim, drew out his heart, and carried it home wrapped up in the pennon of his lance. When he alighted from his horse, he gave it to the cook as the heart of a wild boar, commanded him to dress it with his utmost skill, and serve it up to supper. At table the husband pretended want of appetite, and the lady swallowed the whole of the monstrous repast. When not a fragment was left, he informed her that she had feasted on the heart of Guardastagno. The lady, declaring that no other food should ever profane the relics of so noble a knight, threw herself from a casement which was behind her, and was dashed to pieces by the fall.[1]

Some commentators on Boccaccio have believed this tale to be taken from the well-known story of Raoul de Couci, who, while dying of wounds received at the siege of Acre, ordered his heart to be conveyed to his mistress, the lady of Fayel: but this singular present being intercepted in the way, was dressed by command of the exasperated husband, and presented at table to his wife, who, having incautiously partaken of it, vowed never to receive any other nourishment. This incident is related in a chronicle of the time of Philip Augustus, printed by Fauchet in his Recueil de l'Origine de la Langue et Poesie Françoise, Ryme et Romans, 1581, 4to., p. 124. But, as Boccaccio himself informs the reader, that his tale is given according to the relation of the Provenzals (Secondo de che raccontano i Provenzali,) it seems more probable that it is taken from

[1] See note on Dec., iv. 1. Cf. also the story in chap. lvi. of the Gesta Rom., supra, ii. p. 20, and that of the Lai du Prisonnier, ii. p. 38.

the story of the Provençal poet Cabestan, which is told by Nostradamus in his Lives of the Troubadours. Besides, the story of Cabestan possesses a much closer resemblance to the novel of Boccaccio, than the fiction concerning Raoul de Coucy and the Lady of Fayel; indeed, it precisely corresponds with the Decameron, except in the names, and in the circumstance that the lady stabs herself instead of leaping from the window. The incident is also told by Vellutello, in his commentary on Petrarch, who mentions Cabestan in the 4th part of his Triumph of Love [v. 53]. Crescimbeni, too, in his annotations on Nostradamus,[1] informs us that he has seen a MS. life of Cabestan in the Vatican, which corresponds in every particular, except the names, with the tale of Boccaccio. Rolland, in his Recherches sur les prérogatives des dames chez les Gaulois [p. 131], reports, that Cabestan having gained a cause before the court of love, by the eloquence of his advocate, the lady of Raymond of Rossilione, he was allowed to kiss his beautiful counsel by decree of the court. His insisting on this privilege is assigned by the authors, whom Rolland cites, as the principal cause of the atrocious deed that followed.[2] The story, as related in Nostradamus, occurs in the French tales of Jeanne Flore, where there is this epitaph on the lovers:—

O toi, qui passes sur ces bords,
Apprends que ce tombeau recèle
Un couple amoureux et fidèle,
Et deux coeurs dans un même corps.

The novels of this day, it has been seen, principally consist of the relation of violent attachments, which terminated fatally. In those of

DAY V. There are chiefly recounted love adventures, which, after unfortunate vicissitudes, come to a happy conclusion.[3]

1. In the island of Cyprus lived a rich man, called Aristippus, to whom fortune had been in every respect favour-

[1] Istor. de la Volgar Poes., vol. ii. p. 39, etc.
[2] Cf. Bibliothèque des Romans, 1782, Sept. p. 38, etc.
[3] Di cio che ad alcuno amante, dopo alcuni fieri o sventurati accidenti, felicimente avenisse.

able, except that one of his sons, though handsome in person, was afflicted with the utmost imbecility of mind. His real name was Galeso, but, on account of his stupidity, he was called Cimon, which in the language of the country, signified beast. The father, despairing of his improvement, sent him to a country seat, to live with slaves and labourers, to the infinite satisfaction of Cimon. After he had remained there for some time, it chanced that one day, while wandering through a thicket, he perceived a beautiful young woman asleep by the side of a fountain: he long gazed in stupid admiration, and when she awakened he conducted her home; but after this he returned not to the farm, but to his father's mansion. Love, in piercing his heart, effected what had been in vain attempted by his instructors; he applied himself assiduously to study, and in the space of four years became a profound philosopher, and an accomplished gentleman. At the end of this period he asked Iphigenia, (for that was the name of the young lady whose beauty had performed such wonders,) in marriage from her father, but learned that she had been affianced to Pasimunda, a young man of Rhodes. Cimon waited for the time when she was to sail for that island. He then armed a ship, manned it with some of his companions, and attacked the vessel which conveyed Iphigenia to her intended husband. Having obtained possession of his mistress, he set sail with her for Crete; but a storm having arisen, he was forced into a bay in the island of Rhodes, where his ship was recognized by the sailors of the vessel he had so lately attacked. Cimon and his friends were in consequence cast into prison, where they remained, while preparations were making for the nuptials of Pasimunda with Iphigenia, and also of a brother of Pasimunda with Cassandra, a young lady of Rhodes. Now Lisimachus, the chief magistrate of the island, happened to be enamoured of Cassandra, and resolved to carry her off by force. Having accordingly prepared a vessel, he associated Cimon in his enterprise. These lovers accordingly attacked the house of Pasimunda, during the celebration of the marriage, and having murdered the bridegrooms, they sailed with the brides for the island of Crete. There they remained till the matter was hushed up, when Lisimachus

returned to Rhodes with Cassandra, and Cimon carried Iphigenia to Cyprus.

In this novel, which is one of those that have added most to the reputation of the Decameron, the author's object seems to have been to exhibit an example of the power of the gentler affections, in refining the human mind. Such a picture would have been more pleasing, though perhaps less natural, than the representation actually given of the transition from an idiot to a ruffian: For it cannot be denied, that the expedients by which Cimon gets possession of a woman, who felt for him no reciprocal attachment, are merely rape and murder. It has also been well remarked,[1] that the continuation of the narrative bears no reference to the sudden reformation of Cimon, the striking and original incident with which the tale commences. Cimon might have carried off Iphigenia, and all the changes of fortune which afterwards take place might have happened, though his love had commenced in an ordinary manner: nor is there anything in his character, or mode of conduct, that reminds us he is such a miraculous instance of the power of love. In short, in the progress of the tale, we entirely lose sight of its striking commencement, nor do we receive much compensation by the introduction of the new actor, Lisimachus, with whose passion, disappointment, and final success we feel little sympathy.

It has been supposed that the original idea of Cimon's conversion is to be found in an Idyllium of Theocritus, entitled Βουκολίασκος; but it is hardly possible that the novelist could have seen Theocritus at the date of the composition of the Decameron. Boccaccio himself affirms, that he had read the account in the ancient histories of Cyprus; and Beroaldus, who translated this novel into Latin, also acquaints us that it is taken from the annals of the kingdom of Cyprus,—a fact which that writer might probably have ascertained from his intimacy with Hugo IV., king of that island.

Besides this version by Beroaldus, the above story was translated into stanzas of English verse about the year

[1] Scott's "Dryden," vol. xi.

1570, and has also been imitated in his Cimon and Iphigenia by Dryden, who has in some degree softened the crimes of Cimon, by representing Iphigenia as attached to him, and disinclined to a marriage with the Rhodian; which is the reverse of the sentiments she feels in the original. This tale has also formed the subject of a celebrated musical entertainment.

3. Though an insipid story in itself, is curious, as presenting us with the rudiments of a modern romance, of the school of Mrs. Radcliffe.

4. Lizio da Valbona, a gentleman of Romagna, had a daughter called Caterina, who, on pretence that she could not sleep in her own apartment, from the sultriness of the weather, insists with her parents on having a bed prepared in a gallery, which communicated with the garden, that she might be refreshed by breathing cool air, and listening to the song of the nightingale. All this was a stratagem, that she might procure an interview with a young man, called Manardi, of whom she was enamoured. Towards morning the lovers fall asleep, and are thus discovered by the father, who comes to inquire if the song of the nightingale had contributed to his daughter's repose. He gives the choice of instant death, or a legal union with Caterina, to Manardi, who prefers the latter alternative.

The characters in this tale are mentioned by Dante in his Purgatory. A Spirit, complaining of the degeneracy of the Italians, exclaims

Ov' é 'l Buon Lizio e Arrigo Manardi.—C. 14, v. 89, 97.

This demonstrates the existence of these persons, whence Manni in his Commentary infers, according to his usual process of reasoning, that the incident related by Boccaccio must have actually occurred. In fact, however, it is derived from one of the ancient Armorican tales of Marie,[1]

[1] See Dumeril, p. 351, and Von der Hagen, Gesammtabenteuer, No. 25, vol. ii. The Breton original, upon which Mary of France enlarged in her poem, is given in Villemarque's Barzaz-breiz. IV., Paris, 1846, vol. i. p. 248, Ann eostik (The Nightingale). See F. W. V. Schmidt, pp. 55, who quotes the story from Helinandus, and Grimm, Deutsch. Myth., p. 895. —Lieb. The story also occurs in the Gesta Romanorum, pp. 470-71, of Oesterley's edition, 1872. Cf. also La Lusignacca, published from a

entitled Lai du *Laustic*, which, in the Breton language, signified a nightingale. There a lady, during the warm nights of summer, used to leave her husband's side, and repair to a balcony, where she remained till dawn of day, on pretence of being allured by the sweet voice of the nightingale; but, in reality, to enjoy the society of a lover, who resided in the neighbourhood.

I know of no version or imitation of this tale of Boccaccio, except Le Rossignol, usually published in the Contes et Nouvelles of Lafontaine, and written in his manner, but of which I believe he was not the author.[1]

5. This story is related by Tonducci, in his History of Faenza,[2] and it had been formerly told in an old Latin chronicle. The Italian writers think that it would form a fine subject for the plot of a comedy, and it no doubt bears a considerable resemblance to the incidents in the plays of Terence,[3] as also to the Incognita of Goldoni.

6. Seems partly an historical tale; it is uninteresting in itself, but contains an incident which appears to have suggested to Tasso the punishment of Olindo and Sophronia, who are tied back to back to a stake, and are about to be burned in this posture, when rescued by the arrival and intercession of Clorinda. In the Decameron, Gianni di Procida being detected in an intrigue with a young lady, of whom he had been formerly enamoured, but who was then the mistress of Frederic, king of Sicily, the criminals are sentenced to be consumed, while tied to a stake, in a similar position with the lovers in the Jerusalem. But when they were already bound, and when the faggots were about to be lighted, they were delivered by the unexpected coming of Ruggieri dell Oria, the high admiral, who intercedes for them with the king. The desire, too, expressed by the lover in the Decameron, of a change of position, has been beautifully imitated by the Italian poet. Gianni di Procida exclaims, when the sentence is about to be executed,

manuscript of the fifteenth century, by Romagnoli, Bologna, 1863. This poem is, however, probably later than the novel.

[1] It is generally ascribed to Vergier.

[2] Parte i. p. 132. Faenza. 1675.

[3] It bears, however, remarks Landau, a greater resemblance to the Epidicus of Plautus, and Cappelletti (p. 407) fails to find much resemblance to the Incognita.

—"Io veggio, che io debbo, e tostamente morire; voglio adunque di gracia, che come io son con questa giovane, con le reni, a lei voltato, e ella a me, che noi siamo co 'visi l'uno all' altro rivolti; accioche morendo io, vedendo il viso suo, ne possa andar consolato."

In like manner Olindo calls out in the crisis of his fate,—

Ed Oh mia morte avventurosa appieno,
Oh fortunati miei dolci martiri,
S' impetrero che giunto seno a seno
L' anima mia ne la tua bocca io spiri!
E venendo tu meco a un tempo meno
In me fuor mandi gli ultimi sospiri.
Gerus, lib. c. ii. 35.[1]

7. Amerigo de Trapani, who lived in the time of the good King William of Sicily, purchased for his service a number of slaves out of a Genoese vessel which had just returned from the coast of Armenia. One of these, called Theodore, at that time almost a child, became, as he grew up, a great favourite of Amerigo; was released from a servile condition, and at length admitted to his master's table. Violante, the daughter of Amerigo, falls in love with him, and is soon in a situation which requires retirement. She is accordingly sent by her mother to a country seat belonging to the family, but without her father's knowledge of the cause. He discovers the truth, however, by going to this villa at the most critical moment, and compels his daughter to reveal the name of the father of the child to which she was giving birth. At his return to the city, Amerigo procures sentence of death to be passed on Theodore, and despatches a confidential assassin to his daughter, with the choice of a dagger or a phial of poison. Theodore, on his way to the place of execution, is recognised as his son by an Armenian ambassador, then residing in Sicily, who procures his pardon, on condition that he

[1] "Could yet my prayer one further bliss obtain,
How sweet, how envied then were ev'ry pain!
O could I press my faithful breast to thine,
And on thy lips my fleeting soul resign!
So might we, fainting in the pangs of death,
Together mix our sighs and parting breath!"
Hoole's version.

should espouse the lady whom he had seduced. Her lover then hastens to the country seat, and fortunately arrives before his mistress had been compelled to make choice of dying by the poison or dagger. Such marvellous recognitions as that in the above novel were frequent in old stories. The tale is in itself indifferent, and is chiefly curious as being the foundation of the plot of Beaumont and Fletcher's "Triumph of Love," the second and best of their Four Plays in One. The drama, however, only commences when the lady is on the verge of her *accouchement*. A rival is also conjured up to the lover Girard, in the person of his brother, and both at length prove to be children of the duke of Milan.

8. Nastagio, a young man of great wealth in the city of Ravenna, was deeply enamoured of a lady of the family of Traversari, who rejected his proposals of marriage, and treated him with much harshness and disdain. As he was in danger of consuming his fortune in fruitless attempts to soften her cruelty, he is advised by his friends to travel to some distant country, with a view of extinguishing his passion. After making preparations, as for a long journey, he leaves Ravenna, but proceeds no farther than his country seat at Chiassi, which was about three miles distant from the city. One day during his residence there, while wandering through a wood, lost in deep meditation, he is surprised by the uncouth spectacle of a lady in total deshabille, flying through the thickets with dreadful screams, pursued by two hounds and a grisly knight, who rode on a black steed, and bore a drawn sword in his hand. Nastagio attempts to oppose this unhandsome procedure, but is warned by the huntsman not to impede the course of divine justice. The knight then reveals to Nastagio, that, in despair at that lady's cruelty whom he was now pursuing, he had slain himself with the sword he held in his hand, and that his mistress dying soon after, she was condemned to be hunted down in this manner every Friday, for a long course of years, by her rejected lover. By this time the visionary victim is overtaken by the mastiffs. She is pierced with the rapier by the knight, her heart is torn out, and is immediately devoured by the dogs. As soon as she is completely dismembered, she starts up as if she

had sustained no injury, and again flies before her infernal pursuer. Nastagio resolves to turn this goblin scene to his advantage;—he asks his stubborn mistress and her family to dine with him on the following Friday, and the invitation being accepted, he prepares an entertainment in the grove, where he had lately witnessed the supernatural tragedy. Towards the end of the repast the troop of spirits appear, and the avenging knight relates his story to the terrified assembly. The lady, in particular, appalled at this dreadful warning, accepts the hand of her formerly rejected lover.

We are informed in a note, by the persons employed for the correction of the Decameron, that this tale is derived, with a variation merely in the names, from a chronicle written by Helinandus, a French monk of the thirteenth century, which comprises a history of the world from the creation to the author's time.[1] Boccaccio may have taken

[1] Vesselovsky (Novella della Figlia del re di Dacia, etc., Pisa, 1866) considers that Boccaccio may probably have found the tradition which supplies the subject of this story in Ravenna, and is inclined to refer it, together with the fable of Theodoric, to old Teutonic beliefs. "Theodoric," he writes, "has not died, but has become a demoniacal hunter, like Odin, and perhaps under the influence of the Odinic myth: Theodoric of Verona, Dietrich of Bern, Berndietrich, Dietrich Bernhard, is the name still given in Lusatia and in Orlagau to the demon hunter as Banadietrich in Bohemia, and Woln, Wut, Wode in Austria, in reminiscence of the ancient Odin" (p. xlviii).

In his preface Liebrecht cites from Promenades Historiques dans le Pays de Liege, par le Docteur B . . . y [Bovy], Liege, 1838, the following curious usage which he refers to a common origin with Boccaccio's and other stories of the like content (p. 187). Bovy relates that between the villages of Russon and Herstappe in Hesbaye, in the southern vicinity of Tongres, there is a holy chapel whither a procession is made yearly, on the festival of Corpus Christi, by the inhabitants of Russon in commemoration of the murder of Saint Evermarus, who towards the end of the seventh century, in the time of Pepin of Herstal, was slain by a famous robber named Hacco. The particular circumstances were these. Evermarus had undertaken a pilgrimage to the graves of some holy persons (amongst whom St. Servatius, Servais,) in Maestricht, and finding himself belated he stopped in Herstappe, where Hacco's spouse, in the absence of her husband, gave him and his companions shelter, dismissing them, however, early next morning before Hacco's return. The latter, however, upon his return home, learns what had occurred, starts off after the strangers and slays them all in the wood, where the bodies were subsequently discovered by some of Pepin's courtiers while hunting, and buried, the remains of the holy Evermarus, which were dis-

the tale directly from the work, A Mirror of True Penitence, of his contemporary Jacobo Passavanti (ob. 1357); Firenze, 1856 (Dist. iii. cap. ii. pp. 46-48). Vincent of Beauvais reproduces the same story in his Speculum Historiale, lib. 29, c. 120.

tinguished by a particular brightness, being interred in a separate sepulchre. In the year 969 his body was translated to the church in Russon, where in 1073 a chapel was built in honour of the Blessed Virgin, and to receive the relics of the Saint. In the chapel there is a statue of the Saint habited similarly to his representative in the procession, which is thus described by Bovy. "This procession is distinguished from all others in several points sufficiently worthy of notice. The two beadles of the parish, in the oddest accoutrement, run ahead on either side, keeping back the crowd with enormous clubs which they hold in their hand. They are supposed to represent two savages. Their dress, which is tight-fitting, is covered from the feet to the neck with ivy leaves, attached to the material in the manner of slates to a roof. Their tall conical hat, like that of sorcerers, is begreened in the same way. Their appearance and demeanour elicit the boisterous laughter of the peasants. In this extraordinary habiliment they perform their functions even about the altar.

"The canopy is followed by seven men, also wearing the strangest of costumes: they represent St. Evermarus and his following. The Saint is clad in a tunic of coarse brown stuff girded at the waist by a leathern belt, from which depend a long rosary and a gourd. The upper part of the figure is covered with a camail or short mantle of leather, to which shells are attached. On his head is a round hat; he holds in his hand a white staff. The others have only the mantle and staff, and underneath black coats and breeches and white waistcoats and stockings. They are escorted by fifty-two youths on horseback headed by a man with a gallows look The procession has completed half its route, it arrives at the chapel; there high mass is sung, after which the pious cortège traverses the other half of the commune, then returns to the parish church. The last benediction having been given, men and women, young and old, betake themselves in a throng to the meadow. The pilgrims precede and take up position in a circle round the fountain. They intone a canticle, which, though somewhat rustic, is not unmelodious. During this time the horsemen representing Hacco and his band gallop thrice outside the meadow, then, clearing the fence, they also gallop three times round it on the inside. Then the pilgrims approach the chapel and sing a *légende* commencing: 'Je suis un pauvre pélerin qui volontiers fait un pélerinage.'

"This last chaunt ended, *Hacco comes up, he brandishes his sword; his aspect is terrible, his thundering voice announces to the strangers that they must die.* A dialogue begins between him and Evermarus. The latter entreats him for life. He has not, he pleads, yet accomplished the work prompted by heaven. This is the pathetic moment in the ceremony; the holy man's language waxes so touching that the assistants break

This story, which seems to be the origin of all retributory spectres, was translated in 1569 into English verse, by Christopher Tye, under the title of "A Notable Historye of Nastagio and Traversari, no less pitiefull than

out into tears—real or simulated. *The youngest of the pilgrims, who probably does not ambition the crown of martyrdom, avails himself of this juncture to run away with all his might. Hacco and his troop put themselves in close pursuit through bramble and brushwood, but the young fellow gives them some trouble; he leaps the ditches like a kid.* Our modern Hacco, regardless of anachronism, fires a pistol at him—fires again, he misses the fugitive, *who at the third shot, however, is tumbled. One of the robbers arrives; and, with greater fidelity to dates than his master, bends his bow, and lets fly an arrow which despatches the pilgrim, whose body is lifted from the ground and placed like a sack of wheat across the pommel of one of the horsemen's saddles.* While this has been proceeding, Evermarus and his companions fall down upon the grass; a semblance of killing them with daggers is made; but shortly they come to life again, and follow Hacco to the cabaret. There pilgrims and brigands drink their fill," etc.

"I would first remark," comments Liebrecht, "that the Christian elements in this procession, when once its heathen constituents are distinguished, will easily be eliminable, and be regarded, whether resting upon a basis of fact or legend, as a later interpolation of a clergy anxious to change what was heathen to what was Christian. Now the chief transaction seems to me to be really the pursuit of the youngest of the company (who probably represents an original female personage) by a band of horsemen with a leader of terrific mien at their head, who brandishes a sword through bush and bramble (the locality was formerly covered by the vast wood of Ruth, later Russon), until he was overtaken and slain by one of the horsemen (originally, doubtless, the leader), thrown across the saddle, and thus borne away.

"Now, as mentioned by Dunlop in the text, Helinandus apud Vicentium Bellovac. Spec. hist. i. 29, tells nearly the same story, viz.: that a charcoal-burner often saw at night in the wood a ghostly horseman with drawn sword, who pursued a naked woman, overtook her, transfixed her, threw her across the saddle, and bore her away. In Cæsar von Heisterbach, xii. 10, the infernalis venator figures similarly, holds a naked sword, and throws the slain woman across the horse before him. In the Danish Saga of Groenjette (Grimm, p. 896), that personage pursues on horseback through a green wood with a spear (older, perhaps, than the sword) in his hands the sea-maid, and brings her back before him across his horse. In Kuhn and Schwarz, North German Sagas, No. 115, the wild hunter likewise has the nude body of the slain woman before him across the horse."—LIEB. See Supra, vol. i., note on p. 229. Also Die Quellen des Decam., by M. Landau, p. 113, and Capelletti, Studi sul Decam., p. 147.

The dancing procession which takes place on Whit Tuesday in honour of St. Willibrord, at Echternach—the Springprozession—is a curious observance which may be mentioned in the present connection.

pleasaunt." He has chosen the psalm measure which he used in paraphrasing the Acts of the Apostles:—

> He sawe approche with swiftie foot
> The place where he did staye,
> A dame with scattered heares untrussed,
> Bereft of her araye.
> Besides all this two mastiffs great, etc.

It is not impossible that such old translations, now obsolete and forgotten, may have suggested to Dryden's notice those stories of Boccaccio which he has chosen. Sigismunda, or Ghismonda and Guiscard,[1] as well as Cimon and Iphigenia, had appeared in old English rhyme before they received embellishment from his genius. In his Theodore and Honoria he has adorned the above story with all the charms of versification, and converted what he found an idle tale, into a beautiful poem. The supernatural agency, as well as the feelings of those present at Nastagio's entertainment, are managed with wonderful skill, and it seems on the whole the best executed of the three novels which he has selected from the Decameron.

9. Is the Faucon of Lafontaine. Of this story it has been remarked, that "as a picture of the habitual workings of some one powerful feeling, where the heart reposes almost entirely on itself, without the violent excitement of opposing duties or untoward circumstances, nothing ever came up to the story of Federico and his Falcon. The perseverance in attachment, the spirit of gallantry and generosity displayed in it, has no parallel in the history of heroical sacrifices. The feeling is so unconscious too and involuntary, is brought out in such small, unlooked-for, and unostentatious circumstances, as to show it to have been woven into the very nature and soul of the author."[2]

[1] Certain Worthy Manuscript Poems of great Antiquitie Reserved long in the Studie of a Northfolke Gentleman; . . . now first published by J. S. ——. The tragedy of Guistard and Sismond, etc. London, 1597.

[2] Lope de Vega has drawn upon this tale for his El Halcon de Federico. It has also been imitated in German by Hegerdon, ii. p. 293. Capelletti, in his interesting essay on this tale in the work before cited, quotes Franco Sachetti's "Novella," 195, as showing the great affection the seignors of the middle ages had for their hawks. Liebrecht surmises that the Fabliau of Guillaume au Faucon may have suggested the story to Boccaccio. See Barbazan, ii. 407; Legrand, iii. 41. The

10. Part of this tale, which cannot be extracted, is taken from the 9th book of Apuleius. And in many passages there is close verbal agreement between the two. It also bears a strong resemblance to the 31st and 33rd novels of Girolamo Morlini.[1]

The tales in

DAY VI. principally consist of bon mots, repartees, or ready answers, which relieve from some danger or embarrassment;[2] thus, for instance, in the

4. Currado, a citizen of Florence, having one day taken a crane with his hawk, sent it to his cook to be dressed for supper. After it had been roasted, the cook yielded to the importunities of one of his sweethearts, and gave her a leg of the crane. His master is greatly incensed at seeing the bird served up in this mutilated form. The cook being sent for, excuses himself by asserting that cranes have only one leg. On hearing this Currado is still farther exasperated, and commands him to produce a live crane with only one leg, or expect the severest punishment. Next morning the cook, accompanied by his master, sets out in quest of this *rara avis*, trembling all the way with terror, and fancying everything he sees to be a crane with two legs. At length he is relieved from his anxiety, when, coming to a river, he perceives a number of cranes standing on the brink on one leg, the other being drawn in, as is their custom. "Now, master," says he, "look at these; did not I speak truth?" "Stay a while," replies Currado, and then riding nearer, he cries out, "Shough! Shough!" with all his might, on which they flew away with both legs extended. "What say you now, have they not two legs?" "Yes, yes," answered the cook, "but you did not shout out last night to the crane that was at supper, as you have

Fabliau, however, is essentially different, and cannot, says Landau, be considered the source of the Decameron tale. A similar trait is related in the "Adventures of Hatim Tai . . . from the Persian, by D. Forbes," Lond. 1830, Oriental Translation Fund. See also Gervasii Tilb., Otia Imperialia, edited by Leibnitz, in the Scriptores Brunsvicenses, 3, 100, p. 994.

[1] As also to No. 41 of v. d. Hagen's "Gesammtabenteuer," Morlini's 33rd novel, seems to be erroneously cited here.

[2] Di chi con alcuno leggiadro motto tentato si riscotesse; o con pronta risposta o avedimento, fuggissi perdita, pericolo, o scorno.

done to these, or questionless, it would have put down its other leg like its fellows."[1]

10. Is the only tale of this day which does not consist in a mere expression. Friar Cipolla, of the order of St. Anthony, was accustomed to go once a year to Certaldo, to gather contributions. In this he was usually very successful, owing to the wealth and credulity of the people of that district. While there, as usual, in the month of August, he took an opportunity one Sunday morning, when all the inhabitants were assembled to hear mass, to solicit their attendance on the following day at the church-door, to contribute their mite to the poor brethren of St. Anthony. He also informed them he would preach a sermon, and exhibit a most precious relic—a feather of the angel Gabriel, which he had dropped in the chamber of the Virgin, when he came to her at the annunciation in Nazareth. The friar being of a jovial disposition, had two bottle companions in Certaldo, who happened to be present, and resolved to play him some mischief. As he went abroad to dinner that day, they easily got access to his room, where they found a wallet, and in it a casket wrapped up in silk, which contained the feather of a parrot, a bird at that time scarcely known in Italy. They carried off this feather, which was intended to pass for that of the angel, and, substituting some coals in its place, left all things apparently as they had found them. Next day an immense multitude being assembled, the friar sent for his wallet: having commenced his sermon, he discoursed at great length on the wonders of the relic he possessed, but when he came to the exhibition, he was somewhat disconcerted at finding the coals in place of the feather; yet, without changing countenance, he shut

[1] A similar anecdote is told in A. B[orgnet]'s "Légendes Namuroises," Namur, 1837, p. 215, the actors being Christ and St. Peter on their way from Namur to Marche. Cf. also Schmidt, p. 63; Timoneda, Alivio de Caminantes, p. i. No. 45; Bibl. de Autores Españoles, vol. iii., Madrid, 1846; Bidermanni Utopia, l. vi. c. 18.—Lieb. The story of the one-legged crane also occurs in the Tales of Nassredin Hodscha, but as this writer flourished in the first half of the fourteenth century, his work can hardly have been the source of Boccaccio's tale. Landau, Quellen, 334. A French edition of Hodscha by A. Decourdemanche, Paris, 1876. The 75th Tale is of the one-legged goose. See Landau, Quellen, p. 334.

the casket, and exclaimed, "May the power of God be praised!" Then addressing his audience, he informed them that in his youth he had been sent by his superior into the East. He gave a long account of his travels as far as India, and told how on his return he had visited the Patriarch of Jerusalem, who had shown him innumerable relics: among others, a lock of the hair of the seraph that appeared to St. Francis, a paring of the cherub's nail, a few of the rays of the blessed star that guided the Magi in the East, a vial filled with the sweat which dropped from St. Michael when he combated with the devil, the jaw-bone of Lazarus, etc. But of all the relics, he had chiefly admired the feather of the angel Gabriel, and the coals that roasted St. Lawrence, with which the patriarch had in consequence been pleased to present him. These holy gifts had been packed up in caskets resembling each other, and it had been the will of God to bring the one which contained the coals, instead of that with the feather; but the substitution, he continued, was a fortunate thing for Certaldo, for whoever was marked by these coals with the sign of the cross, would be secure against injury by fire for the rest of the year. The credulous multitude were satisfied with this explanation, and contributed a large sum to be signed with the imaginary relics.[1]

This tale of Boccaccio drew down the censure of the Council of Trent, and is the one which gave greatest umbrage to the church. The author has been defended by his commentators, on the ground that he did not intend to censure the respectable orders of friars, but to expose those wandering mendicants who supported themselves by imposing on the credulity of the people; that he did not mean to ridicule the sacred relics of the church, but those which were believed so in consequence of the fraud and artifice of monks.

In Chaucer's "Canterbury Tales" there is a similar

[1] In Night 52 (Galanos, Benfey, i. 409), a king sends the disgraced son of a minister to another prince with a sealed box containing ostensibly a present. The prince, however, upon opening it, sees that its contents are but ashes, and is accordingly wroth. The messenger, however, with presence of mind equal to Cipolla's, says that they are holy sin-effacing ashes from the altar.—Landau, Quellen, p. 31.

satire on ludicrous relics. The Pardonere, who had just arrived from Rome, carried in his wallet, along with other treasures of a like description, part of the sail of St. Peter's ship, and the veil of the Virgin Mary: [1]—

> And with these relikes, whanne that he fond
> A poure persone dwelling up on lond,
> Upon a day he gat him more moneie
> Than that the persone gat in monethes tweie.

A catalogue of relics rivalling in absurdity those of Chaucer's Pardonere, or Boccaccio's Cipolla, is presented in Sir David Lindsay's "Satyre of the Thrie Estaitis." In the thirty-eighth chapter of Etienne's "Apology for Herodotus," we are told that a priest of Genoa, returning from the Levant, boasted that he had brought from Bethlehem the breath of our Saviour in a vial, and from Sinai the horns which Moses wore when he descended from that mountain. If we may believe the Colloquia Mensalia [2] of Luther, the bishop of Mentz pretended to possess the flames of the bush which Moses beheld burning!

The sixth day concludes with a description of a valley, in which the ladies pass some part of the day. It was of a circular form, encompassed by six hills, on each of which stood a palace built in form a castle. Those sides that sloped to the south were covered with vines, olives, and every species of fruit-tree; those that looked towards the north, were planted with oaks and ashes. The vale itself was full of cypress trees and laurels, through which no sunbeam could dart on the flower-spangled ground. But what was chiefly delightful, a stream issued through a valley which divided two of the hills, and, rushing over a rock, made an agreeable murmur, while the drops that were sprinkled shone to the eye like silver; it thence flowed in a clear and tranquil channel, till it was at length received into a pebbly basin in the midst of the plain.

DAY VII. Is appropriated to stories of tricks or stratagems, which women from love, or for their own security,

[1] See the Truth of Supposed Legends, in Essays on Religion and Literature, ed. H. E. Manning, 1865, pp. 271-280.

[2] cccxli . . . The bishop of Mayence boasted he had a gleam of the flame of Moses' bush.—The Table Talk of M. Luther, ed. W. Hazlitt. Lond., 1857, p. 199.

have put on their husbands, whether they were detected or not.[1]

2. A young woman of Naples brought a gallant to her house one morning, while her husband was out at work. The object of the lover's visit was not accomplished when the husband unexpectedly returned; he knocked at the door, which he found bolted, and internally commended his wife for her vigilance and sobriety. She, on hearing him at the entrance, conceals the young man in a tub, and running down to her husband, upbraids him for his idleness. He answers that he had forgotten it was the festival of St. Galeone, but that she would not want for bread, as he had disposed of the tub since he went out for five shillings (gigliate[2]). The wife, with great readiness, says she had just sold it for seven. On hearing these words, the gallant instantly throws himself out of the vat, assumes the character of the purchaser, and agrees to take it at the price mentioned, provided it be first well scoured. The husband gets into the barrel, in order to scrub it, and while he was thus occupied—

> Notre couple, ayant reprit courage,
> Reprit aussi le fil de l'entretien.

This tale has been translated by Boccaccio from a story which may be found near the beginning of the ninth book of Apuleius. It is the 'Cuvier' of Lafontaine.[3]

3. Is one of a good many novels in the Decameron, in which married women are seduced by monks, who were godfathers to their children (*compare*);—a connection which in Italy seems to have given access to the bosom of families, and placed familiarity beyond suspicion.

4. A rich man in Arezzo is jealous of his wife. She contrives to make him habitually drunk at night, and

[1] Delle beffe, lequali o per amore, o per salvamento di loro, le donne hanno gia fatte a suoi mariti senza essersene adveduti, o si.

[2] A small Florentine silver coin which bore figures of fleur-de-lis (*gigli*).

[3] Cf. also Morlini, No. 35. The same subject is found in a fabliau entitled Le Cuvier (voir Barbazan, t. i. p. 147, edit. in 12; t. iii. p. 91); where, however, the wife is saved by her neighbour, who cries "fire;" during the alarm her lover escapes. See also Legrand d'Aussy, iv. 47.

while he is thus intoxicated she goes out to a gallant. At length the husband, distrusting her motives in thus encouraging his evil propensity, pretends on one occasion to be drunk when perfectly sober. His wife went abroad according to custom; but when she returns she finds the door locked, and on her husband refusing to open it, throws a stone into a well. The man thinking she had drowned herself, and fearing that he might be accused of the murder, runs to her assistance. Meanwhile she gets into the house, and shuts him out in turn. She loads him with abuse, and a crowd being gathered, he is exposed as a dissipated wretch to all his neighbours, and among others to the relations of his wife. This tale is the origin of the 'Calandra' of the CardinalBibbiena, the best comedy that appeared in Italy previous to the time of Goldoni: it also forms the ground-work of one of Dancourt's plays, and probably suggested to Molière the plot of his celebrated comedy, Georges Dandin.[1] The story, however, had been frequently told before the time of Boccaccio, being one of the Fabliaux of the Trouveurs, published by Legrand (vol. iii. p. 143). It appears in the still more ancient tales of Petrus Alphonsus [c. 15], which have been so frequently mentioned, and in one of the French versions of Dolopatos, or the Seven Wise Masters. It does not occur, however, in Syntipas, the Greek form of that romance, nor in the French version (Dolopatos) of Hebers, but only in that of the anonymous Trouveur.[2]

5. A merchant in Rimini being immoderately jealous of his wife, confines her closely at home in the most grievous restraint. She contrives, nevertheless, to enter into correspondence with a young man, called Philip, who lived in the adjoining building, by means of a chink in the partition between a retired part of her own house and Philip's chamber. On the day before the Christmas festival, the lady informs the merchant that she means to go on the following morning to church, to confess her sins to

[1] See especially act iii. sc. 8. Hans Sachs has drawn from the same source for his farce Das Weib in Brunnen.

[2] See Du Meril, Histoire de la Poesie Scandinave, p. 352. G. Keller. Rom. des Sept Sages, p. clxxxix, Bandello. Pt. III. No. 47. Sercambi, Nov. 8. Altdeutsche Blätter, i. 154.

a priest. Her husband inquires what sins she has to acknowledge. She replies that she has a great many, but that she would reveal them to no other than a priest. This mystery inflaming the jealousy of the husband, he repairs to the church where his wife intended to confess: having agreed with the chaplain, he puts on the disguise of a friar, and is ready on the following morning to receive the expected penitent. The lady instantly recognizes her husband, but, dissembling her knowledge, feigns a story that she is beloved by a priest, who comes to her every night while her husband is asleep, and that he possesses a power which neither locks nor bolts can resist. That evening the husband tells his wife he is going abroad to supper, but lies in wait all night in a ground room, to observe the expected coming of the priest. While thus employed, the lady introduces her lover by the secret way into her chamber. The same thing is repeated during a number of nights; but the husband at length, tired with watching, insists on learning the name of the priest of whom she is enamoured. His wife then cures him of jealousy, by assuring him that she had discovered his stratagem, and that he was the priest to whom she alluded in her confession.

This story seems to have been suggested by the Fabliau, 'Du chevalier qui confessa sa femme.'[1] There a lady being sick, shows a most earnest desire to see a confessor. Her husband wondering at this anxiety, disguises himself as a priest, and hears a confession of an intrigue with his nephew, who lived in the house. He immediately turns his relative out of doors, and on her recovery reproaches his wife with her conduct. She replies, laughing, that she had detected his trick, and had taken that mode of at once avenging herself for such injurious suspicions, and of getting rid of his nephew, who was burdensome to the family. It is not easy to understand, from the abridgment of Legrand, whether this explanation was an ingenious device on the part of the lady to conceal her gallan-

[1] Legrand d'Aussy, p. 232. The original source both of the fabliau and of the tale is probably the Provençal 'Roman de Flamenca,' an extract from which is given by Raynouard in the Lexique Romans i. p. 1.—LIEB. See Capelletti, Essay on this tale.

tries, or whether she had really acted from the motives she avowed. The modern imitations correspond more closely with the Decameron than with the original Fabliau. In the 78th of the Cent Nouvelles Nouvelles, entitled 'Le Mari Confesseur,' a lady who is confessed by her husband in the disguise of a priest, acknowledges a criminal intercourse with a squire, a knight, and a priest. On hearing this the husband bursts out into an indignant exclamation. "Were you not," says she, with some presence of mind, "a squire when I married you, were you not afterwards a knight, and are you not now a priest?" This is copied by Lafontaine in 'Le Mari Confesseur.' In Bandello (Nov. 9, par. 1)[1] the husband suborns the priest to hear the confession of his wife, and stabs her on its being reported to him, which cuts out the ingenuity and readiness of the wife's reply. "Compare," says Legrand, in a tone of exultation, "this Italian story of assassination with the French Fabliau, and see with what truth nations unintentionally paint their manners." Malespini, however, though an Italian novelist, has adhered in his 92nd tale to the incidents of the Fabliau. In the tales of Doni, the wife has an intrigue with a page during her husband's absence. Being detected by a neighbouring baron, she bribes him to silence by granting him the same favours; she again permits herself to be discovered by a priest, and purchases secrecy by a similar compliance: she is confessed by her husband on his return, and having inadvertently acknowledged her triple transgression, she gets off by reminding her husband, that though now a baron, he had been formerly the king's page, and was at that moment a priest.

6. The wife of a Florentine gentleman had two lovers. To the one, called Leonetto, she was much attached; but the other, Lambertuccio, only procured her goodwill by the power which he possessed, in consequence of his high rank and influence, of doing her injury. While residing at a country seat, the husband of this lady left her for a few days, and on his departure she sent for Leonetto to bear her company. Lambertuccio also hearing of the absence

[1] See infra, ii. p. 215.

of the husband, came to the villa soon after the arrival of her favoured lover. Scarcely had Leonetto been concealed, and Lambertuccio occupied his place, when the husband unexpectedly knocked at the outer gate. At the earnest entreaty of his mistress, Lambertuccio runs down with a drawn sword in his hand, and rushes out of the house, exclaiming,—"If ever I meet the villain again!"——Leonetto is then brought forth from concealment, and the husband is informed, and believes, that he had sought refuge in his villa from the fury of Lambertuccio, who, having met him on the road, had pursued him with an intention of putting him to death.

The original of this story is a tale in the Greek Syntipas, the most ancient European form of the Seven Wise Masters, but it has been omitted in some of the more modern versions. In Syntipas, a Greek officer having an intrigue with a married woman, sends his slave to announce his intention of paying her a visit. The lady, however, is so much pleased with the messenger, that she receives him in place of his master; and the officer, becoming impatient at the delay, proceeds without farther ceremony to the house of his mistress. On his sudden approach, the lady has just time to conceal the slave, and then to receive her lover with assumed delight. While occupied with him, the husband knocks at the gate. Hearing this the lady places a drawn sword in the hand of her lover, and directs him to rush out, venting loud execrations. Having complied with her injunction, she informs the husband that he had come to the house in a paroxysm of fury, in search of a slave who had sought shelter with her, and whom, from principles of humanity, she had concealed from his resentment. After seeing the officer far off, the husband draws forth the young slave from his concealment, assuring him he need be under no further apprehensions, as his master was already at a great distance. (Mém. de M. Dacier dans Les Mém. des Inscriptions et Belles Lettres, vol. xli.) In the Tales of Petrus Alphonsus there is a similar story of a mother, who puts a sword into the hand of her daughter's gallant, and persuades the husband that he had fled to the house to seek refuge from the pursuit of assassins. There are corresponding stories in Legrand's Fabliaux (IV. p.

160), Bandello (N. 11), and Parabosco (N. 16).[1] One or other of these tales suggested a part of Beaumont and Fletcher's comedy of Women Pleased (act ii. scene 6), where Isabella in a similar manner conveys two lovers out of her chamber, when surprised by the coming of her husband.

7. A young man of fortune in France, of the name of Lewis, repaired to Bologna, from a desire to see a lady, called Beatrice, whom he had heard mentioned as the finest woman in the world. He found that her beauty exceeded even his high expectations, and he became so deeply enamoured, that, with the view of being constantly near her person, he engaged himself as an attendant to her husband. In a short while he proved so acceptable to his master, that he was looked on more as a friend than domestic. One day, on which the husband was abroad hawking, Lewis, while playing at chess with his mistress, revealed his passion, acquainted her with his rank in life, and with all he had done for her sake. The lady took the bold step of desiring him to come at midnight to the apartment in which she slept with her husband. Thither Lewis repaired at the appointed hour, quite uncertain by what

[1] This is one of the four tales with the subject of which the Disciplina Clericalis has supplied the author of the Decameron (Disciplina. cap. 12, s. 49), where as well as in the French version (Barbazan, iv. 85, Legrand, iii. 296), the wife has but one lover, and the husband is duped by the mother-in-law, whereas in Boccaccio, in Syntipas and in an old German version of the Gesta Romanorum (see Graesse, No. 6. Bd. ii. p. 149), the wife has two paramours and herself contrives to deceive her husband. Legrand (iii. 296) refers this story to the Dolopathos, which he confounds with the Seven Wise Masters, in neither of which, however, is it to be found. According to F. W. V. Schmidt (Beiträge, p. 127), the tale is missing in all Western versions of the Seven Wise Masters; however, Boccaccio's story is nearer that in Syntipas than that of the Disciplina and can scarcely be taken from the tale of "a noble man at Rome," in the above mentioned old German manuscript of Gesta Rom. As this is not found in the Latin versions of the Gesta, and can hardly have been known to Boccaccio, we must infer that his story is derived directly from the Greek Syntipas or from a Latin or French translation, now lost, of that work. Upon the different Oriental versions of this story, cf. Benfey (i. p. 163-7). They all, as well as the western compilations, show lovers in the father and son, or master and servant, while in the Decameron no such relation subsists. See Landau, Uber die Quellen des Decamerons, pp. 27 and 105, cf. also Poggio's No. cclxvii., Callida consilia florentinæ feminæ in facinore deprehensæ.

means the lady intended to gratify his passion. He was accordingly much dismayed when, on approaching the side of the bed where the lady was, she awakened her husband, and informed him that his servant Lewis had made offer to her of his love, and that if he wished to be satisfied of the truth of her assertion, he might dress himself in her clothes, and go to the pine-tree in the garden, where, in order to secure his conviction, she had agreed to meet him. The credulous husband set out on this errand; Lewis remained some time with the lady, and then, at her suggestion, went down to the garden with a cudgel in his hand, which he exercised on the husband, feigning to believe that he is punishing the wife, and reviling her all the while for her infidelity. After this the sufferer returned to bed, and deemed the drubbing he had received amply compensated by the assurance now obtained of the fidelity of his servant and chastity of his spouse.

The incidents in this novel are amusing enough, but it does not appear that there was any necessity for the lovers to have had recourse to such intricate and perilous expedients. This tale has been copied by Ser Giovanni in the 2nd of the 3rd day of his Pecorone, and has given rise to that part of an old English comedy of the seventeenth century, called the City Night-cap, by John Davenport, which relates to Francisco's intrigue with Dorothea, the wife of Ludovico.[1] It is the 'Mari cocu, battu, et content,' of Lafontaine:—

> Messire Bon eut voulu que le zele
> De son Valet n'eut été jusques la,
> Mais le voyant si sage, et si fidele,
> Le bon hommeau des coups se consola.

[1] See Leroux de Lincy upon the Cent Nouvelles Nouvelles, No. 88, and the Conti da Ridere, i. 139. "D'un uomo che fu cornuto, battuto e contento." Cf. also Timoneda's "Alivio de Caminantes," p. i. No. 69, and the Romancero General, Madrid, 1614, p. ix. fol. 344. A cognate German ballad is given in Mone's "Anzeiger fur Kunde des Deutschen Mittelalters, 4, 452. Der Herr und der Schrieber.—LIEBRECHT. Cf. also the fabliau, Legrand d'Aussy, iii. 411. Roger Bontemps en Belle humeur, p. 64, and Poggio Bracciolini, i. 20, as well as the Colombier in the Apology for Herodotus, ii. 292, edn. 1735. Compare also a fabliau in MS 50 of Corpus Christi College, Oxford, edited and commented on by M. Paul Meyer in Romania, i. 69, and Montaiglon, ii. 215. It is entitled Romanz de un chevalier e de sa dame e de un clerk."

8. Sismonda, wife of Ariguccio Berlinghieri, a Florentine merchant, fell on a singular stratagem to obtain interviews with her gallant. She procured a string, one end of which she tied to her great toe, while the other went out at the window and reached the street. The lover used to pull the cord as a signal of his approach, and if the lady let it go to him, it was understood that he might come in, as this expressed that her husband was asleep. Ariguccio observing this string, suspected there was some mystery attached to it, and while his wife was asleep, unloosed it from her toe, and fastened it to his own. It was shortly after tugged by the gallant, on which Ariguccio ran to the entrance, and pursued his rival to a considerable distance. The lady, awakening, conjectured what had happened. She accordingly put out the light, went into another apartment, and bribed one of her waiting-maids to take her place, in order to meet the resentment of her husband, who on his return cut off the hair of the substitute, and disfigured her face with blows. He next went to the house of his wife's brothers, informed them of her conduct, and how he had punished her. They accompanied him home, resolved to take a still more complete vengeance on their guilty sister; but on their arrival they found her sitting at work with perfect composure, neatly apparelled, her face unblemished, and her hair properly ordered. As this differed wholly from the account of her husband, they refused to give credit to the other part of their brother-in-law's story, and reviled him bitterly on account of the enormities of which their sister now introduced a plausible detail.

In the 4th novel of this day, we have seen a woman ingeniously justify herself in the sight of her relations, and bring her husband into disgrace; but the incident of the substitution and cutting off the hair, is more ancient than the time of Boccaccio, and seems to have been suggested by the Fabliau of 'Les Cheveux coupés' ou la dame qui fit accroire à son mari qu'il avait rêvé (Legrand, v. ii. p. 99, Des Tresces,[1] Barbazan, ii. 393),

[1] The ultimate source of the story is, however, Eastern, and probably Buddhistic. But the oldest form in which it is known to us, preserved in the 10th story of the Mongolian Collection, Siddhi-Kür (ed. Julg, p. 51), is considerably different from Boccaccio's tale. The elements of

where, however, the intrigue is detected in a different manner from the story in the Decameron. A gallant comes to his mistress's chamber, and the husband, mistaking him for a robber, throws him into a tub, and orders his wife to watch till he runs for a light. The wife allows the gallant to escape, and substitutes a calf in his place. At the return of the husband she is turned out of doors. She bribes a servant to lie down by her husband, who, thinking his wife had come back, cuts off her hair; when the husband falls asleep, she resumes her place, and substitutes the calf's skin in room of the hair, by which means she persuades him in the morning that the whole had been a dream. This improbable story is perhaps the immediate original of Boccaccio's, but the incidents may be traced as far back as the tales of Bidpai, the oldest collection in the world. In one part of the fable of the Dervise and

the same story are found in the Turkish Parrot book (Papageienbuch Wickerhauser, 212, Rosen ii. 96). The tale of the Weaver's Wife in the Panschatantra (bk. i. tale 4, ed. Benfey, ii. 38; Hitopadesa, ii. 7, p. 87; Johannes of Capua, cap. ii.), is nearer Boccaccio's version. The wife is caught under suspicious circumstances by her inebriated husband, cudgelled, and bound to a post. While the weaver sleeps off his potations, her friend, the barber's wife, releases the sufferer, and allows herself to be bound to the post in the stead of the victim, who profits by her liberty to see her lover. Meanwhile the weaver awakes, renews his quarrel with the changed captive, whom he still takes to be his wife, and having cut off her hair and her nose, goes to sleep again. His wife now releases her friend, and when it is day tells the weaver that her nose has been restored by a miracle to prove her innocence, while her friend pretends her own husband, the barber, inflicted the mutilation. The latter is condemned, but saved through the intervention of a begging brahmin, whereupon his wife, the true friend, is condemned to further lose her ears. The fate of the weaver's wife remains untold. In the original Buddhistic form of the story, the duped husband was a shoemaker, but the Brahmanic compilers made him a weaver, as shoemaking was considered by them an unclean trade. See Landau, Quellen, pp. 132-135.

See Schmidt's Beitraege, p. 75. Loiseleur Deslongchamps, Fables Indiennes, p. 33. Von der Hagen's "Gesammtabenteuer," No. 43 and 31. Timoneda's "Patrañas," No. 10.—LIEBRECHT. "The real source of this story," writes Landau, "is oriental, and probably a Buddhistic. In the tenth tale of the Mongolian Collection Siddhi-kür, the wife has her tongue bitten off by the lover, she however declares that her husband inflicted the mutilation while he was in a state of intoxication; her brother, however, bears witness against her before the judge, and she is executed.

Robbers, at least as it appears in the version of Galland, a shoemaker's wife being detected in an intrigue, and tied to a pillar, persuades another woman to take her place. The husband rises during night, and cuts off the nose of the substitute. After this catastrophe the wife instantly resumes her position, and addresses a prayer to God to manifest her innocence, by curing her of the wound. The 40th story of the 2nd part of Malespini is a similar tale with that of Bidpai;[1] it also occurs in the Cent Nouvelles Nouvelles, and one or other of these imitations probably suggested the incident in Massinger's "Guardian," of Severino cutting off Calipso's nose, mistaking her in the dark for his wife Iolante.

9. Lidia, wife of Nicostrato, one of the richest inhabitants of Argos, became enamoured of an attendant of her husband, named Pyrrhus. By the intervention of a female confidant, she disclosed to him her passion, and solicited a return. Pyrrhus, suspecting that this message was a stratagem to try his fidelity to his master, demanded, before requiting her affection, that she should kill her husband's favourite hawk, and send him a tuft of his master's beard, as also one of his grinders,[2] in token of her sincerity. All this the lady promised to perform, and added spontaneously, that she would offer her husband in his own presence the most grievous insult he could receive. The two first articles of her engagement she easily fulfilled. She also obtained a tooth, by instructing her husband's pages to turn aside their heads while serving him, and then persuading him that they did so on account of his bad breath, occasioned by a spoiled tooth, which he readily permitted her to draw. In order to perform the voluntary part of her agreement, she went one day into the garden, accompanied by her husband and Pyrrhus. By her direction the latter climbed a pear-tree, whence, to the great surprise of the former, he exclaimed against the immodesty of his conduct with his wife. The husband ascribes this *deceptio visus* to some magical property in the pear-tree, and, ascending to investigate its nature, he attributes to

[1] Cf. Panschatantra (bk. i. tale 4, Benfey, ii. 38; Hitopadesa, ed. Max Müller, Leipzig, 1844, ii. p. 87; John of Capua, c. 2).

[2] Cf. Huon of Bourdeaux, supra, ii. 295.

enchantment the intercourse that takes place between his wife and servant.

All that relates to the pear-tree in this tale corresponds precisely with the 4th lesson in chapter 12th of the collection of oriental stories, known by the name of Bahar-Danush, or Garden of Knowledge.—"The fourth lady having bestowed her attention on the Pilgrim Bramin, despatched him to an orchard, and having gone home, said to her husband, I have heard that in a certain orchard there is a date tree, the fruit of which is of remarkable fine flavour; but what is yet stranger, whoever ascends it sees many wonderful objects. If to-day, going to visit this orchard, we gather dates from this tree, and also see its wonders, it will not be unproductive of amusement. In short, she so worked upon her husband with flattering speeches and caresses, that he went to the orchard, and at the instigation of his wife ascended the tree. At this instant she beckoned to the Bramin, who was previously seated expectantly in a corner of the garden. The husband, from the top of the tree beholding what was not fit to be seen, exclaimed in extreme rage, Ah! thou shameless wretch, what abominable action is this? The wife, making not the least answer, the flames of anger seized the mind of the man, and he began to descend from the tree; when the Bramin, with activity and speed, having hurried over the fourth section of the Tirrea Bede, went his way. The husband, when he saw no person near, was astonished, and said to himself, Certainly this vision must have been miraculous. From the hesitation of her husband, the artful wife guessed the cause, and impudently began to abuse him. Then instantly tying her vest round her waist, she ascended the tree. When she had reached the topmost branch, she suddenly cried out, O! thou shameless man, what abominable action is this? The husband replied, Woman, be silent; for such is the property of the tree, that whoever ascends it sees man or woman below in such situations. The cunning wife now came down, and said to her husband, what a charming garden and amusing spot is this; where one can gather fruit, and at the same time behold the wonders of the world! The husband replied, Destruction seize the wonders which falsely accuse man of

wickedness!" (Scott's "Bahar-Danush," vol. ii.) It is true, that the Bahar-Danush was not written till long after the age of Boccaccio, but the author Inatulla professes to have borrowed it from the traditions of the Bramins, from whom it may have been translated into the languages of Persia or Arabia, and imported from these regions to Europe by some crusader, like other Asiatic romances, which have served as the ground-work of so many of our old stories and poems. Indeed, I have been informed by an eminent oriental scholar, that the above story of the Bahar-Danush exists in a Hindu work, which he believes prior to the age of Boccaccio. That part of the tale in the Decameron, which relates to the stratagem by which the lady obtains a tooth from her husband, seems to have been suggested either by the Conte Dévot d'un roi qui voulut faire brûler le fils de son seneschal, or the 68th story of the Cento Novelle Antiche, which is copied from the French tale (see infra, vol. ii. ch. ix.). The incidents in the novel of Boccaccio concerning the pear-tree form the second story in Lafontaine's "La Gageure des trois Commères." They have also some resemblance to the Merchant's Tale in Chaucer, and by consequence to Pope's "January and May."[1]

[1] See Schmidt, Beiträge, p. 81; Du Meril, p. 354; Keller, Rom. des Sept Sages, p. clxxvii. and ccii. and p. 52, 56. Wieland's Oberon, stanza 80, etc. Thomas Wright, Latin Stories from MSS. of the Thirteenth and Fourteenth Centuries, No. 91. The Fabliau, Legrand, ii. p. 101; Montaiglon, iii. p. 54; D'Orville, Contes, 1732, ii. p. 133; Malespini, Novelle, ii. 131 and 220; Gesta Romanorum, cap. lxxxiv.; Weiberlist, v. d. Hagen, Gesammtab., ii. No. 38, p. 261; Poesies of Marie de France, ii. 206.

Cf. a story in the Codex Panciatichi of the Cento Novelle Antiche (Papanti. Catal. No. 22, Biagi, No. 155), where the intercourse between the lovers takes place in a tree beneath which the blind husband is standing. St. Peter is witness to the scene, and asks that sight may be miraculously granted to the man for the confusion of the woman. This is accorded, but upon his reproaching his wife, she immediately retorts: "If I had not done so, you would never have seen the light." In the year 1702, Count Lamberg, Imperial ambassador, writes from Rome a story of the Spanish Viceroy at Naples, the Duke of Medinacœli. His wife once found him occupied in tender converse with the singer Giorgina, reproached him bitterly, and sickened from chagrin and jealousy. The duke betook himself to his confessor, who restored domestic peace by convincing the duchess that the devil had assumed

At the conclusion of the seventh day, we are told, that before supper, Dioneo and Fiammetta sung together the story of Palamon and Arcite, which is the subject of Boccaccio's poem "The Theseide," Chaucer's "Knight's Tale," Fletcher's drama of the "Two Noble Kinsmen," in which he is said to have been assisted by Shakespeare, and the Palemon and Arcite of Dryden. Never has fiction or tradition been embellished by such genius.

DAY VIII. contains stories of tricks or stratagems of men to women, of women to men, or of one man to another.[1]

1. A young man of Milan had placed his affections on a lady, the wife of a rich merchant in that city; on declaring to her his attachment, she promised to comply with his wishes for two hundred florins of gold. Shocked at the avarice of his mistress, he borrowed from the husband the sum which he bestowed on the wife. On the departure of the merchant for Genoa, she sent for her lover to bring the

the form of her husband, in order to deceive her. The episode is also contained in the Turkish collection of the Forty Vezirs (story of the 31st Vezir), 1,001 Nights (Night 898, ed. Habicht.), but in these eastern versions the woman is the first to climb the tree, and declares she beholds her husband questionably engaged. There is a very curious variant of the story in a Syrian Märchen (Der neuaramäische Dialekt des Tur Abdin. Syrische Sagen und Märchen aus dem Volksmunde gesammelt und übersetzt von E. Prym und A. Socin; I. Theil, text, II. Theil, Uebersetzung, Göttingen, 1881, No. 78, p. 330).

The trait of the offensive breath is found also in the fabliau form ('Du roi qui volt fere ardoir le filz de son Senechal,' Méon, ii. 331. Cf. also Walter Mapes's episode of Parius and Lausus, Nugae Curialium, Dist. III. cap. 3). A converse is the innocent wife who did not tell her husband of his offensive breath, in the belief that all men were alike in that respect (Nicolai Pergameni dialogus Creaturarum, dial. 78, p. 223, ed. Grässe, 1880). The resemblance of the story, even to the names of the personages, with a Latin poem, Comedia Lidiæ (published by Edélestand du Meril, after a manuscript in the Vienna Hofbibliothek, Codex 312, ff. 31-40), is remarkable. See Poésies inédites du Moyen age, Paris, 1854, p. 350-373. The husband, however, is named Decius, and the fourth proof of Lidia's sincerity is only stipulated after the three others have been given. Du Méril maintains the Latin poem to have been the work of Matthieu de Vendôme (fl. circa 1300), and if this be so, it was this doubtless from which Boccaccio directly derived his theme. See Landau, Quellen, 1884, pp. 79-83.

[1] Di quelle Beffe che tutto il giorno, o donna ad huomo, o huomo a donna, o l' uno huomo a l' altro si fanno.

money; he arrived, accompanied by a friend, in whose presence he gave her the two hundred florins, desiring her to deliver them to her husband when he should come home. He thus obtained the caresses of his venal mistress, and on the husband's return, informed him that having no farther occasion for the sum he had lately borrowed, he had repaid it to his wife. As she had received it in presence of a witness, she was obliged to refund the money she had so shamefully acquired. This is Chaucer's "Shipmanne's Tale, or Story of Dan John:" it is Lafontaine's "A Femme avare Galant escroc." The above stratagem is attributed to Captain Philip Stafford, in Johnson's "Lives of Pirates and Highwaymen." Indeed, that work is full of tricks recorded by Boccaccio, Sabadino, and Sacchetti; which shows that it is a mere invention, unless Johnson's worthies resorted to the Italian novelists for instruction.

2. A priest having fallen in love with the wife of a peasant, goes to the cottage one day in absence of the husband, and obtains whatever he desires from the wife, on depositing his cloak in her hands, as a pledge for payment of a certain sum. The priest afterwards finding that it would be impossible for him to spare the money, but feeling that it was requisite to redeem so essential a part of his dress, sends to his mistress for the loan of her mortar. He returns it with many thanks, at a time he knew her husband would be with her, and desires his messenger to ask for the cloak which had been left as a pledge when the mortar was borrowed. The woman is thus obliged to deliver it up, as she could not assert her right to retain it in presence of her husband.

This tale was probably suggested to the Italian novelist by the first part of the Fabliau du Prestre et de la Dame, though the imitation be not nearly so close as in most of the other tales in which Boccaccio has followed the productions of the Trouveurs. In the Fabliau, a priest, while on an amatory visit to the wife of a burgess, is nearly surprised by the unexpected coming of the husband. His mistress has just time to conceal him in a great basket, which stood in an adjacent apartment; but in the hurry he left his cloak behind him. He had not long remained in the basket, before it occurred to him that it might be

applied to better purposes than concealment; taking it in his arms, he returned boldly to the room where the burgess was sitting with his wife, and requested, as he had now brought back the basket, of which he had the loan, that the cloak which he left in pawn should be restored to him. (Fabliaux par Barbazan et Meon, t. ii. p. 181; Legrand, iii. 417; Montaiglon, ii. 235.)[1]

4. The prebendary of Fiesole became enamoured of a widow in his neighbourhood. As he was old, and of disagreeable person, the lady was much distressed by his importunate solicitations. In order to get rid of them, she feigns a readiness to comply with his wishes, and desires him to come to her house on the following evening. The room in which he is received being darkened, she substitutes in her place a waiting-maid of hideous aspect. After he had remained for some time, she sends for his bishop. The whole family then burst into the room with lights, and the priest is at the same moment gratified with a view of his superior, and the mistress for whom he had thus sacrificed his reputation.

[1] Boccaccio more probably derived the story from some other fabliau to which he adhered more closely. For a MS. written at the beginning of thirteenth century, now in Trinity College Library, Cambridge, contains, with other translations into Latin leonine verse, many which, in a condensed form, furnish the material of different Fabliaux, and among them the following:—

"*Versus de mola piperis.*

Militis uxorem clamidis mercede subegit
Clericus, et piperis clam tulit inde molam.
Mane redit, referensque molam præsente marito
Dixit: mantellum redde, reporto molam.
Redde maritus ait; respondit fœmina: reddam:
Amplius ad nostram non molet ille molam."

See Th. Wright, Essays on the Literature Superstitions, and History of England in the Middle Ages, Lond., 1846, vol. i. p. 167. Cf. later Bearbeitungen of this material in Legrand, 4, 294, etc., De la Dame et du Curé. Le Singe; de Lafontaine. 1773; Le Niortier Poetar. Belgic. Deliciæ; Mola of Fr. Swertus-Bebelii Facetiæ iii. Factum cujusdam Francigenæ, and Nugæ venales, by R. Head, 1681, p. 78.—LIEBRECHT. It is curious to compare this story and its variants with Decameron, viii. 10. In both cases greed is a chief motive, the restitution being, however, here obtained, not by further playing on the passion of avarice, as in viii. 10, but upon the fear of detection, as it is also in the ruse of Dan John in Chaucer's "Shipmanne's Tale," of which one is also reminded as coming into the same essential class of story.

This story is taken, with little variation, from the Fabliau Le Prêtre et Alison, of the Trouveur Guillaume le Normand.[1] It is also the 47th of the 2nd part of Bandello.

7. A man of letters, who had studied at Paris, becomes enamoured, on his return to Florence, of a young widow of that city. She is soon made acquainted with his passion, but resolves, as she had another gallant, to turn it into ridicule. One night when she expected her favoured lover, she sends a waiting-maid to direct the scholar to come that evening to the court behind her house, and wait till he be admitted. Here he remains for a long while amid the snow, which had fallen the day before, expecting every moment to be invited in, the widow and her lover laughing all the time at his credulity. An excuse is first sent to him, that the lady's brother is arrived at her house, but that he would not stay long. At length, towards morning, he is informed that he may depart, as the brother had remained all night. The scholar goes home almost dead with cold, resolving to be revenged for the trick which he now perceives had been played on him. In the course of a few months the lady is deserted by her lover, and applies to the scholar, to recall his affections by magical operations, in which she believes him to be skilful. Pretending to accede to her wishes, the clerk informs her that he will send an image of tin, with which she must bathe herself three times in a river, then ascend naked to the top of some unoccupied building, and remain there till two damsels appear, who will ask what she wishes to have done. Accordingly the lady retires to a farm which she possessed in the country, and having three times immersed herself at midnight in the Arno, she next ascends an uninhabited tower in the vicinity. The scholar, who lay in wait, removes the ladder by which she got up. A long dialogue then follows between them: he reproaches her with the

[1] Barbazan. Fabliaux, ed. augm. par M. Méon, 1808, vol. ii. 427, Legrand, iii. 420, and Montaiglon, ii. 8. Landau (Quellen, p. 151) compares the Casina of Plautus and Ovid, Fasti iii. 677-694, and Quintilian, Declamationes (ed. Burmann, Leyden, 1720, No. 363, p. 753), where a merchant so importunes a poor man to give up his wife to him for a sum of money, that at length he accepts the amount, and sends him his wife's maid attired in her mistress's dress.

trick she had played him; she begs forgiveness, and entreats to be permitted to descend. This, however, is not granted till the ensuing evening, by which time her skin is all cracked and blistered by the bites of insects and the heat of the sun.[1]

We are informed by some of the commentators on Boccaccio, that the circumstances related in this story happened to the author himself, and that the widow is the same with the one introduced in his Laberinto d'Amore. The unusual minuteness with which the tale is related gives some countenance to such an opinion; however this may be, it has evidently suggested to Le Sage the story, in the Diable Boiteux (c. viii.), of Patrice, whose mistress, Lusita, makes him remain a whole night in the street before her windows, on the false pretence that her brother, Don Gaspard, is in the house, and that her lover must wait till he depart.

8. Two intimate friends, one called Zeppa, and the other Spinelloccio, both of whom were married, resided in Sienna. Spinelloccio being frequently in the house of Zeppa, fell in love with the wife of his friend. He carried on an intrigue for some time without being detected, but one day the lady, thinking that her husband was abroad, sent for her gallant, and Zeppa saw him enter his wife's apartment. As soon as Spinelloccio returned home, Zeppa upbraided his spouse with her conduct, but agreed to forgive her, provided she would ask her gallant to the house next day, and afterwards shut him into a chest, on pretence of hearing her husband coming. This being executed, Zeppa enters the room where his friend and rival was confined; he next sends for the wife of Spinelloccio, and

[1] The story of the Brahmin Lohayanga, in the Somadeva, has for its chief characteristic a revenge of a similar kind. "Makarandanshtra, the mother of Rupinika cannot tolerate her daughter's love for the beautiful Lohayanga, and accordingly has him cudgelled and driven away. After a long absence he returns, borne on the garuda or wonderful bird, half man half vulture, and gives himself out as the god Vishnu, receives the favours of Rupinika, and revenges himself on Makarandanshtra by painting one half of her body with ruddle and the other with yellow ochre, and exposing her with shaven head in this toilette upon the highest point of a temple, to universal laughter, having persuaded her that he was about to take her alive with him to heaven." Landau, Quellen, p. 34.

having informed her of the conduct of her husband, persuades her to a mutual revenge, corresponding to the nature of the offence. Spinelloccio was then drawn from his concealment, "*after which*," says the novelist, "*all parties concerned dined very amicably together, and the same good understanding continued amongst them for the time to come.*"

This story was probably suggested to Boccaccio by the latter part of the Fabliau Constant du Hamel (Legrand, iii. 356; Barbazan, i. 296).[1] There a priest, a provost, and a forester, attempt to seduce a peasant's wife. The husband has thus a triple vengeance to execute: But in the Fabliau this revenge was an ungrateful return to the wife, who had not yielded to the solicitations of her lovers, but had contrived to coop them up successively in a tun which held feathers. This Fabliau again probably derived its origin from some oriental tale. In the story of Arouya, in the Persian Tales, a lady, solicited by a cadi, a doctor, and governor, exposes them to each other.

To Persia the story had probably come from the Bramins, as there is a similar incident in the Bahar-Danush, which is founded on their traditions:—"Gohera saw her husband, Houssum, conducted to the Cutwal for examination. She followed, and requested that magistrate to release him; but he refused, unless she would submit to his embraces. She then went to the Cauzi, and requested his interference; but the judge offered her relief only on the same conditions as the Cutwal. She seemingly consented, and appointed a time for his visit at her lodgings. She then went to the Cutwal, and made also an assignation with that officer. At night the Cauzi comes, bringing with him provisions for a treat, and while feasting is interrupted by a knocking at the door. Fearful of being discovered, he entreats Gohera to conceal him, and she shows him a large jar, into which he creeps, and the lid is fastened upon him. The Cutwal now enters, when, after some time, the door sounds again,

[1] Landau, p. 151, remarks a resemblance between this fabliau and the story of Upakosa (Somadeva, cap. 4). For various allied tales, see von der Hagen, Gesammtabenteuer, pp. xxxv-lxi; Keller, Li romans des Sept Sages; Tubingen, 1836, von H. A. Keller, p. ccxxiii; Bandello, p. iii. Nov. 43; Casti Novelle galanti, No. 7; Cent. Nouv. Nouvelles, No. 3.

and this magistrate is put into a chest, which is locked by Gohera. Next morning she hires porters, and has the grave magistrates carried before the Sultan, who orders them to be severely punished, and Houssum to be released." (Scott's "Bahar-Danush," vol. iii. Appendix.) The story in the Decameron is introduced in Lafontaine's Le Faiseur d'Oreilles et le Raccommodeur de Moules.

10. "It was," says Boccaccio, "and perhaps is still, the custom in all sea-ports, that traders should lodge their merchandise in a public warehouse, and that an account of the nature and value of the goods should be entered in a register. This record being open to all, was of great service to the fair damsels of Palermo, who lay in wait to entrap wealthy strangers." Now a young Florentine, called Salabaetto, was sent by his masters to Sicily, to dispose of some woollen cloth, valued at 500 florins of gold. This young man soon fell under the observation of a woman, styling herself Signora Jancofiore, who sent a waiting-maid to inform him how deeply she was enamoured of his person,[1] and to request him to meet her at one of the public baths.[2] There, and afterwards at her own house, which is described as elegantly fitted up, she personated a lady of rank and fortune. At length, when she had completely fascinated the Florentine, she entered the room, one night while he was at her house, in a flood of tears, and informed him she had just received letters from a brother, acquainting her, that unless she could transmit him a thousand florins within eight days, he would inevitably lose his head. As she affirmed that she could not procure the whole within the specified time, the Tuscan agreed to lend her 500 florins, which he had just procured by the sale of the woollen cloth. When she had got possession of this sum, she became more shy of admitting him to her house. After waiting a long while for payment of the money,

[1] Plautus, in his Menaech, attributes a similar custom to the courtezans of the Mediterranean islands in his day:

"Morem hunc Meretrices habent;
Ad portum mittunt servulos ancillulas,
Si qua peregrina navis in portum aderit;
Rogunt civitatis sit—quid ei nomen siet:
Post illae extemplo sese adplicent."

[2] See supra, note 3, p. 83.

without receiving it, he saw he had been duped; but as he had no proof of the debt, and was afraid to return to Florence, he sailed for Naples. There his friend Camigiano, treasurer of the empress of Constantinople, at that time resided. Having acquainted him with the loss sustained, at the suggestion of Camigiano he re-embarked for Palermo with a great number of casks, which, on his arrival, he entered in the warehouse as being filled with oil: he then resumed his acquaintance with his former mistress, and appeared to be satisfied with her apologies. Jancofiore, who understood that the late importation was valued at two thousand florins, and that her lover expected still more precious commodities, thought herself in the way of a richer prize than she had yet obtained, and repaid the five hundred florins, that the Florentine might entertain no suspicions of her honesty. Then, on pretence that one of his ships had been taken by corsairs, he procured from her a loan of a thousand florins, on the security of the merchandise which she believed to be in the warehouse, and with this sum he departed to Florence, without the knowledge of his mistress. When she had despaired of his return, she broke open the casks he had left behind, which were now discovered to be filled with salt water, and a little oil on the surface.

The origin of this story may be found in the tales of Petrus Alphonsus.[1] There a certain person lends a sum of

[1] Disciplina clericalis, c. 16 The incident of engaging boxes or casks filled with rubbish seems to have come from the East through Spain. Even that pattern of honour, the Cid, employed the stratagem of the coffer filled with sand to procure means for his journey into exile.

"Then two Jews of well-known substance
To his board inviteth he,
And of them a thousand florins
Asketh with all courtesy.

"'Lo!' saith he, 'these two large coffers,
Laden all with plate they be;
Take them for the thousand florins—
Take them for security.
In one year, if I redeem not,
That ye sell them I agree.'

"Trusting to the Cid's great honor,
Twice the sum he sought they lend;

money to a treacherous friend, who refuses to repay it. Another person is instructed by the lender to fill some trunks with heavy stones, and offer to deposit this pretended treasure in the hands of the cheat. While the negociation is going on, he who had been defrauded comes to repeat his demand, which the false friend now complies with, lest any suspicion should fall on his honesty in pre-

> To their hands he gave the coffers—
> Full were they of naught but sand!"

This ruse was deplored as the only base act of the Cid, who, however, redeemed his pledge with the booty taken after the sack of a Moorish stronghold, and commanded Don Alvar Faney,

> "To the worthy Jews two hundred,
> Marks of gold bear with all speed;
> With as many more of silver,
> Which they lent me in my need."

One of the chests is said to be preserved in the cloisters of Burgos Cathedral. The poem describes them as covered with red leather and studded with gilt-headed nails. The Cid, by G. Dennis, p. 113. Dobson's "Classic Poets," p. 116. Cf. also the story of the blind man who upon missing some money which he had hidden in a corner of his garden, suspected his neighbour of stealing it, and pretends to seek his counsel as to whether he should bury another sum in the same spot, not letting him know that he was aware of the disappearance of the first. The neighbour, in the hope of increasing his ill-gotten gain, advises him to do so, and, in order to avert suspicion, hastens to replace the stolen money, which its rightful owner thus recovers. See Sachetti's "Novel," 198, p. 154 of this volume.

The story is also given by Jacques de Cessales in the "Book of the Chess moralized." See reprint of Caxton's translation, Lond., 1883, p. 114.

Whatever its real origin, the story, like so many others, has been related as an actuality, and appears in Gazæi Pia Hilaria, 1629, under an account of the will of Jehan Connaxa of Antwerp (circ. 1530), who, having given all his property to his two daughters, his only children, and finding himself neglected by them, resorts to an analogous device to secure not their affection, but their sordid simulation of it and care for his old age. The story forms a plot for a comedy by C. G. Etienne, performed in Paris in 1810 with great success. The Novella has been used by Lope de Vega in his drama, El Anzuelo de Fenisa. A similar plot forms the subject of Der Schlaue Rath in Simrock's "Deutschen Märchen," No. 37, and of a story in the Turkish Agiaib-Elmeaser, printed by Aimé Martin, as a supplement to the Mille et un Jours, Paris, 1838, p. 652. See Curiosities of a Search Room, p. 32.

sence of the new dupe. This, like most other stories of Alphonsus, was probably borrowed from the east, as a similar one occurs in the Arabian Nights. From Alphonsus the tale passed to the Trouveurs (Legrand, Fabliaux, ii. 403, Barbazan, iv. 109,) to the author of the Gesta Romanorum [1] (c. 118), and of the Cento Novelle Antiche. Boccaccio probably obtained it from the 74th tale of this last work, where the story, as related by Petrus Alphonsus, is given as the third example of those, who, trying to be better, lost the whole. "Qui conta de certi che per cercare del meglio perderono il tutto." The novel of Boccaccio has some resemblance to the under-plot of Rule a Wife and have a Wife, where Estifania, a courtezan, insnares Michael Perez by personating a lady of quality, but is herself afterwards cozened with regard to the contents of his caskets.

DAY IX. During this day the narrators are allowed to recount stories on any subject they please,[2] but they seem for the most part to have followed the topics of the preceding one.

1. A widow lady in Pistoia had two lovers, the one called Rinuccio, the other Alexander, of whom neither was acceptable to her. At a time when she was harassed by their importunities, a person named Scannadio, of reprobate life and hideous aspect, died and was buried. His death suggested to the lady a mode of getting rid of her lovers, by asking them to perform a service which she thought herself certain they would not undertake. She acquainted Alexander, that the body of Scannadio, for a purpose she would afterwards explain, was to be brought to her dwelling by one of her kinsmen, and feeling a horror at such an inmate, she would grant him her love, if, attired in the corpse clothes of Scannadio, he would occupy his place in the coffin, and allow himself to be conveyed to her house in the place of the deceased. To Rinuccio she sent to request that he would bring the corpse of Scannadio at midnight to her habitation. Both lovers, contrary to expectation, agree to fulfil her desires.

[1] In Dec. viii. 3, where a somewhat similar situation is brought about.

[2] Di quello che piu gli aggrada.

During night she watches the event, and soon perceives Rinuccio coming along bearing Alexander, who was equipped in the shroud of Scannadio. On the approach of some of the watchmen with a light, Rinuccio throws down his burden and runs off, while Alexander returns home in the dead clothes. Next day each demands the love of his mistress, which she refuses, pretending to believe that no attempt had been made to execute her commands.

In an old English ballad a similar expedient is devised by a prioress, to get rid of her three lovers, a knight, a prelate, and a burgher. She promises her affections to the first, if he will lie all night in a chapel as a dead body, and wrapped in a winding-sheet. Next she requires the parson to say mass over the corpse, which she pretends is that of a cousin who had not been properly interred. She then tells the merchant to bring the body to her house, as the deceased owed her money, and must not be buried till his friends discharge the debt; and, in order to terrify the priest, she desires that he should equip himself in disguise of the devil. The lovers all meet in the chapel, where both the knight and priest run off, so that the merchant has no corpse to bring home to his mistress. Hence the allotted service being accomplished by none of them, the lady refuses her love to all three. This tale is entitled the Pryorys and her Three Wooyrs, and has been published in Jamieson's Popular Ballads [i. 249] from a MS. in the British Museum, attributed to Lydgate.[1]

[1] Cf. also J. W. Wolf's Niederländische Sagen, No. 425. Landau (Quellen, 1884, p. 333) considers this tale related to "an oriental saga, reproduced by the Koranic Commentators, with reference to the Angels Harut and Marut (Surāh, ii. 96), and also occurring in the Jewish Midrash Abchir (Jellinek Bet ha-Midrasch, iv. 127). According to this legend God despatched the angels Shemchasai and Azael, who boasted before Him that they were more virtuous than men, to earth to prove their vaunt. They had, however, scarcely begun their intercourse with mankind before they (or, in the Jewish version, only Shemchasai) became enamoured of a beautiful woman, named Isthar, and endeavoured to seduce her. She promised to consent upon condition the lover would divulge the secret name of God, which secures access to heaven. The angel betrayed the mystery, and the woman soared at once to heaven, leaving her tempter befooled behind upon Earth. The story is not, as may be inferred from the name Isthar, of Jewish origin, but may have

2. Is the Pseautier of La Fontaine.[1]

6. A poor man who kept a small hut in the district of Mugnone, near Florence, for the entertainment of travellers, had a comely daughter called Niccolosa, of whom a young gentleman of Florence, called Pinuccio, became enamoured. As the lover had reason to believe the affection reciprocal, he set out with Adriano, one of his companions, to whom he imparted the secret. He took his way by the plain of Mugnone, and as he contrived to come to the house of Niccolosa's father late in the evening, he had a pretext for insisting on quarters. Pinuccio and his friend were lodged in one of three beds, which were in the same room: the landlord and his wife lay in the second, and Niccolosa by herself in the remaining one, to which Pinuccio stole when he thought his host and hostess were asleep. Adriano rising soon after, accidentally removes a cradle which stood at the side of the landlord's bed. The hostess next gets up, but when returning to lie down misses the cradle, and thinking she had nearly gone to bed to her guests, she falls into the very error she wished to avoid; and Adriano, whom she mistakes for her husband, has thus no reason to repent his trouble in accompanying his friend to Mugnone. Pinuccio now intending to return to his own bed, being also misled by the cradle, goes to that of the landlord, to whom, as to his friend, he recounts the manner in which he had passed the night. The enraged father discovers himself by his threats, and the hostess hearing the noise, and still fancying herself with her husband, remarks that their guests are quarrelling. As Adriano thinks proper to reply to this observation, she instantly discovers her mistake, and slips into bed to her daughter. She thence calls to her husband to know what was the matter. On learning the intelligence which he had just received from Pinuccio, she asserts it must be false, as she herself had lain all night with their daughter, and had never

been transmitted to Mohammed through Jewish channels.—Cf. Voltaire's "Zadig," xiii.

[1] Cf. Renard le contrefait, Branche iii. Morlini Novellæ, 40. Stephanus, Apol. pour Herodot., c. 21, 3, Legenda Aurea, cap. 141 de Sancto Hieronimo Cavalca, Vita di san Girolamo, cap. i. (See Histoire Littéraire de la France, xxiii. p. 83.) Méon, ii. 314, Zambrini, Dodici conti morali d'Anonimo senese, Bologna, 1862, cont. 8.

closed her eyes. Adriano overhearing this conversation, calls out to Pinuccio, that it is lamentable he cannot get over that habit of walking and speaking in his sleep. To aid the deception, Pinuccio talks for some time in a manner, the most incoherent, and then pretends to awake suddenly. The landlord is thus satisfied, and ever remains unconscious of his double disgrace.

This tale has been taken from an old Fabliau of the Trouveur Jean de Boves, entitled De Gombert et des deux Clercs.[1] There two clerks go to get their corn ground. The miller pretends to be from home, and while they are seeking him through the wood, he purloins the corn, but without their suspecting him of the theft. The night scene corresponds with the Decameron, except that the cradle is removed intentionally by one of the clerks, in order to entrap the miller's wife: the catastrophe, however, is different; for the miller, during his quarrel with the other clerk, on account of the information he had unconsciously given, strikes a light, and discovers the circumstances in which his wife is placed. He addresses her in terms the most energetic. She answers that what she had done was undesigned, which is more than he can say of stealing the corn. The Reeve's Tale in Chaucer seems to be compounded of the Fabliau and the novel of Boccaccio.[2] It bears the nearest resemblance to the former, but in one or two incidents is different from both. A miller deprived two clerks of Cambridge of their corn, by letting their horse loose when they came to have it ground. They find it gone when they return from their search for the animal. Suspecting the thief, they come back one evening with the purpose of being revenged. The cradle is intentionally removed by the one clerk, while the other is with the daughter. During the squabble, the miller's wife mistakes her husband for one of the clerks, and knocks him down. He is then soundly beat by the clerks, who ride off with their corn;—a solution by no means so

[1] Legrand, iii. 418. The story is also known under the name of l'Hôtel S. Martin and l'Anneau, but the variants differ considerably from each other.—Cf. Barbazan, iii. p. 238.

[2] Liebrecht refers Chaucer's adaptation rather to the Fabliaux published by Th. Wright, in Anecdota Literaria, London, p. 1 '44, p. 1.

ingenious as that either of the Fabliau or the tale in the Decameron. The story, as related by Boccaccio, has been imitated in the Cent Nouvelles Nouvelles, and in the Berceau of Lafontaine.

9. Two young men repair to Jerusalem to consult Solomon. One asks how he may be well liked, the other how he may best manage a froward wife. Solomon advises the first to love others, and the second to repair to the bridge of Oca. From this last counsel neither can extract any meaning, but it is explained on their road home; for when they come to the bridge of that name, they meet a number of caravans and mules, and one of these animals being restive, its master forces it on with a stick. The advice of Solomon being now understood, is followed, and with complete success. From all the Italian novelists we hear of this species of discipline being exercised by husbands, and it is always mentioned with approbation. In many of the Fabliaux, as De la dame qui fut corrigée (Legrand, iii. 204), the cudgel chiefly is employed for procuring domestic felicity. It may perhaps appear singular, that an age of which the characteristic was veneration for the fair sex, should have given commencement to a long series of jests, founded on the principle that manual discipline is requisite to correct the evil disposition of some wives, and to support the virtue of others. "La mauvaise femme convient il battre, et bonne aussi, a fin qu'elle ne se change," is a maxim inculcated in the romance of Milles et Amys, which was written in the brightest days of chivalry.[1]

[1] Upon the cudgel as a wife-corrector, cf. Legrand's observations to the above fabliau, and Grimm, Rechtsalterthümer, i. 450, v. d. Hagen's "Gesammtabenteuer," vol. i. p. lxxxvii., where "Straparola," p. 99, is erroneously printed for Facétieuses Journées, 99.

In the Coutume de Beauvoisis is to be read:—"Il loit bien à l'oume à batre sa fame, sans mort et sans mehaing, quant ele le mefet," and then the cases are enumerated in which he is allowed to beat her, and among them, "quant ele ne vieut obeir à ses resnables quemandemens que preudefame doit fere."—Roquefort, glossaire, Resnable. In the Seven Wise Masters, the Knight, in the Trial of Man's Patience, corrects his wife by blood-letting. Rabbi Meir ben Baruch, of Rothenburg, on the Tauber, in Bavaria (ob. 1293), remarks, "it is not usual with us Jews to beat wives, as is customary with other peoples"—Güdemann, Geschichte des Erziehungswesen . . . der Juden, etc. Wien, 1880, 170,

10. This story is taken from the Fabliau of the Trouveur Rutebeuf, De la Demoiselle qui vouloit voler en l'air (Legrand, vol. iv. p. 316), in which a clerk, while pretending to add wings and feathers to a lady, that she might fly, acts in a similar manner with the priest of Barletta. It is Lafontaine's "La Jument du compere Pierre." [1]

The stories in

DAY X. Are of those who acted with magnificence or generosity in matters of love, or anything else.[2]

1. A noble Italian, called Ruggieri, entered into the service of Alphonso, king of Spain. He soon perceives that his majesty is extremely liberal to others, but thinking his own merits not sufficiently rewarded, he asks leave to return to his own country. This the king grants, after presenting him with a fine mule for his journey. Alphonso directs one of his attendants to join him on the road, to note if he make any complaint of the treatment he had received, and, if he should, to command his return. The mule having stopped in a river, and refusing to go on, Ruggieri said she was like the person who gave her. Ruggieri being in consequence brought back to the capital, and his words reported to the king, he is introduced into the presence of his majesty, and asked why he had compared him to the mule; "Because," replied Ruggieri, "the mule would not stop where it ought, but stood still when it should have gone on; in like manner you give where it is not suitable, and withhold where you ought to bestow." On hearing this, the king carries him into a hall, and shows him two shut coffers, one filled with earth, another containing the crown and sceptre, with a variety of precious stones. Alphonso desires him to take which he pleases; and Ruggieri having accidentally fixed on the one with earth, the king affirms that it is bad fortune that has all along prevented him from being a partaker of the royal benefits.

236-7. Wife-beating seems to have been common among the Greeks of antiquity. See Curtius, De rebus gestis Alex., lib. viii. c. 8, and Philostratus, Vitae Sophistarum, ed. G. R. Sievers. Hamburg, 1861, p. 34. Antoninus Pius. Landau, Quellen, pp. 271, etc.

[1] Cf. also Barbazan, ii. 271; v. d. Hagen, No. 91; vol. ii. 493.

[2] Di chi liberalmente, o vero magnificamente alcuna cosa operasse, intorno a fatti d'amore, o d'altra cosa.

Then having presented him with the valuable chest, he allows him to return to Italy.

The rudiments of this story may be traced as far back as the romance of Josaphat and Barlaam [c. 6]. A king commanded four chests to be made, two of which were covered with gold, and secured by golden locks, but were filled with rotten bones of human carcases. The other two were overlaid with pitch, and bound with rugged cords, but were replenished with precious stones, and ointments of most exquisite odour. Having called his nobles together, the king placed these chests before them, and asked which they deemed most valuable. They pronounced those with the golden coverings to be the most precious, and surveyed the other two with contempt. "I foresaw," said the king, "what would be your determination, for you look with the eyes of sense; but to discern baseness or value, which are hid within, we must look with the eyes of the mind:" he then ordered the golden chests to be opened, which exhaled an intolerable stench, and filled the beholders with horror. The story next appeared in the 109th chapter of the continental Gesta Romanorum. There an innkeeper found a chest, which he discovered to be full of money. It was claimed by the owner, and the innkeeper, in order to ascertain if it was the will of Providence that he should restore it, ordered three pasties to be made. One he filled with earth, the second with bones of dead men, and the third with the money: he gave his choice of these three to the rightful proprietor, who fixed successively on the two with earth and bones, whence the innkeeper drew an inference in his own favour. This story came to Boccaccio, with the farther modifications it had received in the Cento Novelle Antiche [No. 65]. It is related, conformably to the circumstances in the Decameron, both in the Speculum Historiale of Vincentius Bellovacensis [l. 14], and in the Confessio Amantis of Gower [l. 5], who cites a *cronikil* as his authority for the tale. Thence it passed into the English Gesta Romanorum, where three vessels are exhibited to a lady for her choice, the first of gold, but filled with dead bones; the second of silver, containing earth and worms; and the last of lead, but replenished with precious stones. It was probably from this last work that Shakspeare

adopted the story of the caskets, which forms part of the plot of his Merchant of Venice.[1]

5. Dianora, the wife of a rich man of Udina, in the country of Friuli, in order to get rid of the importunities of her lover Ansaldo, told his emissary that she would requite his affection, if he produced a garden in January, which was then approaching, as fresh and blooming as if it were the month of May. This condition, which the lady conceived impossible to be fulfilled, her lover accomplished by aid of a necromancer. The garden being exhibited to the lady, she went in the utmost distress to her husband, and informed him of the engagement she had come under. As he commanded her at all events to abide by her promise, she waited on Ansaldo, and told him she had come at her husband's desire, to fulfil the agreement. Ansaldo, touched with her affliction and the generosity of her husband, refused this offer; and the necromancer, who happened to be in the house at the time, declined to accept the remuneration which he had stipulated for his services.

Manni observes, that this novel was probably founded on a story current in the age of Boccaccio (and subsequently mentioned by Trithemus), concerning a Jew physician, who, in the year 876, in the middle of winter, caused by enchantment a garden, with trees and flowers in bloom, to appear before a numerous and splendid company.[2] The

[1] The first part of the story is found in Busone d'Agubbio's "Fortunatus Siculus," ii. c. xvii. "A trace of this parable," writes Landau (Quellen, p. 73), "is found in Greek mythology." Hesiod relates how Prometheus offered Zeus choice of a part of the animal sacrificed, and how the god chose the bones wrapped up in fat, and not the flesh covered with the skin. This myth is also narrated by Hyginus in his "Poeticon Astronomicon" (ii. 15), which was known to Boccaccio.

Benfey, too (i. 407, Panschatantra, Leipzig, 1859), indicates an eastern source. In the Tamul form given by him, however, the tale does not, as in Boccaccio and the Cento Nov. Ant., illustrate the blind ruling of fortune, but explains the esteem of the king for his minister by the latter's acumen. The story recurs in many repertories of the middle ages. See T. Wright's "Essays," ii. p. 70. Luther's "Table-Talk," cap. 38, f. 490, Leipzig, 1621, "of Duke Frederick, Elector of Saxony," where it is told of Kaiser Sigmund. It is Morlini's Novella v., and Straparola, xii. 5, and Timoneda, Alivio de Caminantes, p. 1, No. 47. Cf. also the story of the Cid, Decam. viii. 10, note. See vol. i. of the present work, p. 75, etc.

[2] Albertus Magnus, Bishop of Ratisbon in the thirteenth century, is

story, however, of Dianora, as well as the 4th of the present day, had formerly been told by Boccaccio himself, in the 5th book of his Philocopo, which is an account of the loves of Flores and Blancafior.[1] There, among other questions, the comparative merit of the husband and lover is discussed at the court of Naples, when the hero of the romance lands in that country. This story of Boccaccio is the origin of the Frankelein's Tale of Chaucer, in which the circumstances are precisely the same as in the Decameron, except that the impossible thing required by the lady is, that her lover should remove the rocks from the coast of Britany: a similar tale, however, according to Tyrwhitt, occurs in an old Breton lay, from which he conceives the incidents may have come immediately to the English poet. Boccaccio's novel is unquestionably the origin of a story which occupies the whole of the 12th canto of the Orlando Innamorato, and is related by a lady to Rinaldo, while he escorts her on a journey. Iroldo, a Babylonian knight, had a wife, called Tisbina, who was beloved by a young man of the name of Prasildo. This lady, in order to get rid of her admirer's

related to have similarly transformed a convent garden, and apparently replaced the cold of winter by a summer day, in honour of the Emperor of Germany, who, wishing to see a specimen of the skill of this prelate, so renowned for magical power, paid him a visit during the snows of winter at Cologne, on the feast of the Epiphany, 1248.

The operation of a similar transformation is attributed in the old accounts to Dr. Faustus. Cf. Humboldt's "Cosmos," ii. 130, where these phenomena are referred to hothouses. See also i. p. 349. Cf. further, the Scottish ballad of The Roslin's Daughter, in Roberts, Legendary Ballads, p. 49, where the maid, as a condition of her consent, asks, among other things, for a plum which has ripened in December. The lover brings her the desired object, without the help of a sorcerer, as his father has winter fruits which ripen in December. See Grimm, Deutsche Sagen, No. 495, Bd. ii. 170, after Trithemii, Chron. monast. Spanhein und Lehmann, Speierer, Chronik. v. cap. 90. Three consecutive stories are contained in Pauli's "Schimpf und Ernst," viz., Nos. 684, 685, 686 (Ed. Oesterley, p. 380), relating to the removal of mountains by faith and botanical prodigies. Cf. also Hase, Franz von Assisi, kap. i. pp. 7-9, 13. Jellinek Bet ha Midrasch, No. 8, Bd. v. 142. Graetz, Geschichte der Juden, 2 Aufl. Leipzig, 1863, Bd. iv. 351. Germania, 1880, p. 285. Landau, Quellen.

[1] Filocopo was written about ten years earlier, and in the style of the romances of chivalry. The composition of the tale, as it appears in the Decameron, and the omission of tedious details, shows a great advance in style.

importunities, offered to requite his affection, provided he should gain admittance to an enchanted garden in a wood, near the confines of Barbary, and bring her a slip of a tree growing there, of which the blossoms were pearls, the fruit emeralds, and the branches gold. The lover sets out on this expedition, and on his way meets an old man, who gives him directions for entering the magic garden with safety, and bestows on him a mirror to drive away the Medusa, by whom it was guarded. By this means Prasildo having accomplished the conditions, returns to Babylon, and the lady is commanded by the husband to fulfil the obligations she had come under. Prasildo, however, declines to take advantage of this compliance, and restores Tisbinia to her lord. But Iroldo, determined not to be outdone in courtesy, insists on resigning his wife to Prasildo, and then leaves Babylon for ever, as he cannot endure to behold even the happiness of which he was himself the author.[1] The tale of Boccaccio is supposed by the editor of Beaumont and Fletcher to be also the origin of the Triumph of Honour, the first of their Four Plays in One; but it is more probable that these dramatists took their plot from the Frankelein's Tale in Chaucer, as the

[1] The Turkish version of this story differs considerably from that which Boccaccio adopted. In the former the maiden desires a rose only to be obtained with great difficulty, and promises to grant the wish of whoever may pluck her this rose. A handsome young gardener hears her words, procures the rose, and asks in return a rendezvous in the garden on the nuptial night of the improvident promiser. The latter soon after is wedded, and her conscientious bridegroom allows her to keep her engagement.

"The maid the path of peril went,
Nor guiding friend protection lent."

Natheless a wolf and a robber let her proceed unmolested when she has told them the purpose of her nocturnal walk, the noble gardener, too, sends her back undefiled to her spouse. . . .

In the Turkish Forty Viziers (Akschid, H. A. Keller, clxxii.) and the Turkish version of Tuti Nameh, the story is narrated to some persons suspected of theft with the object of ascertaining their characters from the judgment they pass on the behaviour of the wolf, the robber, the lover, and the spouse, and as they consider all these conscientious and generous creatures dolts, they are recognized as the thieves, for, it is reasoned, people who attribute only selfish motives to others, and have no idea of magnanimity and liberality, are certainly themselves base and unrighteous. See Landau, Quellen, p. 94, etc.

impossible thing required in the Triumph of Honour, by Dorigen from her lover Martius, is that a mass of rocks should be converted into "a champion field."

8. Titus, the son of a Roman patrician, resided during the period of his education at Athens, in the house of Chremes, a friend of his father. A warm and brotherly affection arises betwixt the young Roman and Gisippus, the son of Chremes: They prosecute their studies together, and have no happiness but in each other's society. Gisippus, on the death of his father, being persuaded by his friends to marry, fixes on Sophronia, an Athenian lady of exquisite beauty. Before the day appointed for the celebration of the nuptials, he carries Titus to visit her. The Roman is smitten with an involuntary passion for the intended bride, and, after a long internal struggle, reluctantly discloses his love to Gisippus. This disinterested friend resigns his pretensions, and on the night of the marriage, Sophronia, without her knowledge, receives Titus instead of Gisippus as her husband. The lady and her family are at first greatly exasperated by the deception, but are afterwards pacified, and Sophronia proceeds with Titus to Rome, whither he was now summoned on account of the death of his father. Some time after this, Gisippus, being reduced to great poverty, repairs to Rome, with the view of receiving succour from his friend; but Titus, not knowing him in the miserable plight in which he appeared, passes him on the street. Gisippus, thinking he had seen and despised him, retires to a solitary part of the city, and next day in despair accuses himself of a murder which he had there seen committed. Titus, who happens to be in court at the time, now recognises his friend, and, in order to save him from punishment, declares that he himself was guilty of the crime. Both, however, are set at liberty, on the confession of the real murderer, who, being present at this singular contest, is touched with pity and remorse. The story coming to the knowledge of Octavius Cæsar, who was then one of the Triumvirs, the delinquent, for the sake of the friends, is pardoned also. Titus bestows his sister in marriage on Gisippus, re-establishes his fortune, and prevails on him to settle in Rome.

This tale is taken from the 2nd story of Petrus Alphonsus;

but Boccaccio has made considerable alterations, if we may judge of the original from the form in which it is exhibited by Legrand (vol. iii. p. 262). There it is not two young men brought up together, who form this romantic attachment, but two mercantile correspondents, the one residing in Syria, and the other in Egypt; and the renunciation of his mistress by the latter takes place soon after his first interview with his partner. The change which has been made in this particular by the Italian novelist, is a manifest improvement. In the next place, in the tale of Alphonsus, it is not thought necessary to deceive the bride after the nuptials, in the manner related in the Decameron; she is transferred, without farther ceremony, as a piece of property, from one friend to the other, which is a convincing proof of the eastern origin of the tale. Lastly, in Alphonsus, the friend who is reduced in his circumstances does not fancy himself neglected by his former companion; he sees the murder committed before he enters Rome, and avails himself of the incident to get free from a life in which he had no longer any enjoyment.[1]

[1] Cf. Valerius Maximus, iv. 7; Damon and Pythias, whence Schiller's "Bürgschaft," the story in Thomas of Cantimpre's Apiarius (cit. Bartoli, I Primi due secoli della Letter. ital. p. 606, the Tale in the Thousand and One Nights (Habicht, bd. xiii. p. 1) of Attaf of Damascus, who gives up his wife to Haroun al Raschid's grand vezir, travelling incognito, and who, upon recognizing his friend, saves him from the gallows, and restores his wife. "Abu Said, chief of the Hillal, went disguised as a Dervish to Hêtim et Tai, the chief of the Tai, and asked him to give him his wife. The request was granted, and Abu Said took her away, but at night placed his sword between her and himself. Some time after he gave her to wife to Hêtim, pretending she was his sister, and Hêtim did not at first recognize her." Prym and Socin. Der Neuaramaische Dialekt, etc. 1881. Theil, ii. p. 24. Examples of a similar concession are found in Roman literature. Cato is related by Plutarch to have given up his Marcia to Hortensius out of friendship. The offering of one friend's life for another is related by Valerius Maximus (lib. iv. cap. 7, De Amicitiæ vinculo, viz., the well-known anecdote of Damon and Pythias) and Cicero (De Officiis, lib. iii. 10, 45, Tuscul. v. 22, 63). More circumstantial is the narrative by Hyginus (Fabularum Liber, cap. 257), in which the name Moeros is substituted for Damon, and which is the source of Schiller's "Bürgschaft" (Bail). Cf. also M. F. Quinctiliani . . . Declamationes, etc. ed. P. Burmann. Lugd. Bat. MDCCXX (?1720). Declamatio ix. cites an instance of two friends, one of whom was taken by pirates and sold to a lanista or gladiatorial impresario. The other undertakes to free him, and is killed

As thus improved by Boccaccio, the story ranks high among the serious Italian novels. The internal conflict of Titus—the subsequent contest between the friends—the harangue of Titus to the two assembled families, and the beautiful eulogy on friendship, which terminates the tale, form, in the opinion of critics, the most eloquent passages in the Decameron, or perhaps in the Italian language.

The story of Titus and Gisippus was translated into Latin by the novelist Bandello, and into English by Edward Lewicke, 1562, whose version perhaps directed to this tale the notice of Goldsmith, who has inserted it in his miscellanies, though it is there said to be taken from a Byzantine historian, and the friends are called Septimius and Alcander. Boccaccio's story has also evidently suggested the concluding incidents of Greene's "Philomela," and is the subject of an old French drama, by Hardy, entitled Gesippe, ou Les Deux Amis.

10. Gualtier, marquis of Salluzzo, being solicited by his friends to marry, chooses Griselda, the daughter of a peasant, who was one of his vassals. Wishing to make trial of the temper of his wife, he habitually addresses her, soon after the marriage, in the harshest language. He then successively deprives her of a son and daughter, to whom she had given birth, and persuades her that he had murdered them, because his vassals would not submit to be governed by the descendants of a peasant. Next he produces a fictitious bill of divorce, by virtue of which he sends back his wife to the cottage of her father, and lastly, he recalls her to his palace, on pretence that she may put it in order, and officiate at the celebration of his marriage with a second consort. The lady, whom Griselda at first mistakes for the bride, proves to be her own daughter. Her son is also restored to her, and she is rewarded for her long suffering, which she had borne with proverbial

in the amphitheatre. The story of Amis and Milles, or Amicus and Amelius (supra, vol. i. p. 320, etc.), where the latter promptly sacrifices his children to cure his friend's leprosy. For further treatment of this subject, see Keller, Li Romans, etc. p. ccxxxiv. F. W. V. Schmidt, i. p. 303, 315, and Gesta Rom. Ed. Oesterley, No. 108, p. 729. Landau, Quellen, pp. 264-268.

patience, by the redoubled and no longer disguised affection of her husband.

The original of this celebrated tale was at one time believed to have been an old MS., entitled Le Parement et Triomphe des Dames. This was first asserted by Duchat in his notes on Rabelais. It was afterwards mentioned by Legrand (i. 269) and Manni, and through them by the Abbé de Sade and Galland, (Discours sur quelques anciens poètes;) but Mr. Tyrwhitt informs us that Olivier de la Marche, the author of the Parement des Dames, was not born for many years after the composition of the Decameron, so that some other original must be sought. Noguier, in his Histoire de Toulouse, asserts, that the patient heroine of the tale actually existed in 1103. In the Annales d'Aquitaine, she is said to have flourished in 1025. That there was such a person is also positively asserted by Foresti da Bergamo, in his Chronicle, though he does not fix the period at which she lived. The probability, therefore, is that the novel of Boccaccio, as well as the Parement des Dames, has been founded on some real or traditional incident; a conjecture which is confirmed by the letter of Petrarch to Boccaccio, written after a perusal of the Decameron, in which he says that he had heard the story of Griseldis related many years before.[1]

[1] Landau (Quellen, p. 158) cites the Lai del Freisne of Marie de France (Poésies, vol. i. pp. 138-177), as bearing a resemblance to Boccaccio's "Griselda," and analyses it thus:—"The Knight Buron maintains his mistress Freisne, of unknown parentage, at his residence. His vassals advise him to espouse an equal, and he plights his troth to Coudre, Freisne's sister (Nut-tree and Ash). During preparations for the wedding Freisne is as humble and patient as Boccaccio's 'Griselda;' her noble birth becomes known by an accident, whereupon Buron takes her to wife." Cf. the Swedish ballad Schön Anna (Geiger and Afzelius, No. 15, p. 65) Guingené (Histoire littéraire d'Italie, Paris, 1824, chap. 16, iii. 118, note), remarks that Grissel was already a popular story before Boccaccio's time, *i.e.* probably one of the numerous versions of the Genoveva or Crescentia legend. It belongs to the extensive cycle of the slandered wife, says Landau, who cites from a twelfth century Commentary on the Fourth Book of Moses (Midrasch Bamidbar, cap. 23, fol. 227a, ed. J. 1808) the following: A king desired to wed a poor orphan. She objected her unworthiness, and only consented after being seven times asked. Afterwards her spouse wished to divorce her. She said to him: If you put me away and wed another, do not deal with her as thou hast dealt with me. Are not these almost

From whatever source derived, Griselda appears to have been the most popular of all the stories of the Decameron. In the fourteenth century, the prose translations of it in French were very numerous; Legrand mentions that he had seen upwards of twenty, under the different names, Miroir des Dames, Exemples de bonnes et mauvais femmes, etc. Petrarch, who had not seen the Decameron till a short time before his death, (which shows that Boccaccio was ashamed of the work,) read it with much admiration, as appears from his letters, and translated it into Latin in 1373. Chaucer, who borrowed the story from Petrarch, assigns it to the Clerk of Oxenforde, in his Canterbury Tales. The clerk declares in his prologue, that he learned it from Petrarch at Padua; and if we may believe Warton, Chaucer, when in Italy, actually heard the story related by Petrarch, who, before translating it into Latin, had got it by heart, in order to repeat to his friends. The tale became so popular in France, that the comedians of Paris represented, in 1393, a Mystery in French verse, entitled, Le Mystere de Griseldis. There is also an English drama, called Patient Grissel, entered in Stationers'-hall, 1599. One of Goldoni's plays, in which the tyrannical husband is king of Thessaly, is also formed on the subject of Griseldis. In a novel by Luigi Alamanni, a count of Barcelona subjects his wife to a similar trial of patience with that which Griselda experienced. He proceeds, however, so far as to force her to commit dishonourable actions at his command. The experiment, too, is not intended as a test of his wife's obedience, but as a revenge on account of her once having refused him as a husband.[1]

The story of Boccaccio seems hardly deserving of so much popularity and imitation. "An English reader," says Mr. Ellis in his notes to Way's "Fabliaux," "is naturally led to compare it with our national ballad, the Nut-

Griselda's words? Compare also the story of Prince Aisab, M. Stokes, Indian Fairy Tales, 1880, p. 252. Landau, Quellen, 156-160.

[1] In John Tobin's "The Honeymoon," Juliana is taken by her bridegroom, the Duke of Aranza, who tells her that he has deceitfully won her by pretending to be a duke, to a miserable cottage, and treated as a peasant's wife, as "a penance for her pride," which it effectually cures.

Brown Maid (the Henry and Emma of Prior,) because both compositions were intended to describe a perfect female character, exposed to the severest trials, submitting without a murmur to unmerited cruelty, disarming a tormentor by gentleness and patience; and, finally, recompensed for her virtues by transports rendered more exquisite by her suffering." The author then proceeds to show, that although the intention be the same, the conduct of the ballad is superior to that of the novel. "In the former, the cruel scrutiny of the feelings is suggested by the jealousy of a lover, anxious to explore the whole extent of his empire over the heart of a mistress: his doubts are perhaps natural, and he is only culpable, because he consents to purchase the assurance of his own happiness at the expense of the temporary anguish and apparent degradation of the object of his affections. But she is prepared for the exertion of her firmness by slow degrees; she is strengthened by passion, by the consciousness of the desperate step she had already taken, and by the conviction that every sacrifice was tolerable which insured her claim to the gratitude of her lover, and was paid as the price of his happiness; her trial is short, and her recompence is permanent. For his doubts and jealousy she perhaps found an excuse in her own heart; and in the moment of her final exultation, and triumph in the consciousness of her own excellence, and the prospect of unclouded security, she might easily forgive her lover for having evinced that the idol of his heart was fully deserving of his adoration. Gautier, on the contrary, is neither blinded by love, nor tormented by jealousy: he merely wishes to gratify a childish curiosity, by discovering how far conjugal obedience can be carried; and the recompence of unexampled patience is a mere permission to wear a coronet without farther molestation. Nor, as in the ballad, is security obtained by a momentary uneasiness, but by long years of suffering. It may be doubted, whether the emotions to which the story of Boccaccio gives rise, are at all different from those which would be excited by an execution on the rack. The merit, too, of resignation, depends much on its motive; and the cause of morality is not greatly promoted by bestowing, on a passive submission to capricious tyranny, the commendation which is only

due to an humble acquiescence in the just dispensations of Providence."

The budget of stories being exhausted with the tale of Griselda, the party of pleasure return to Florence and the pestilence.

There are few works which have had an equal influence on literature with the Decameron of Boccaccio. Even in England its effects were powerful. From it Chaucer adopted the notion of the frame in which he has enclosed his tales, and the general manner of his stories, while in some instances, as we have seen, he has merely versified the novels of the Italian. In 1566, William Paynter printed many of Boccaccio's stories in English, in his work called the Palace of Pleasure. This first translation contained sixty novels, and it was soon followed by another volume, comprehending thirty-four additional tales. These are the pages of which Shakespeare made so much use. From Burton's "Anatomy of Melancholy," we learn that one of the great amusements of our ancestors was reading Boccaccio aloud, an entertainment of which the effects were speedily visible in the literature of the country. The first English translation, however, of the whole Decameron, did not appear till 1620. In France, Boccaccio found early and illustrious imitators. In his own country he brought his native language to perfection, and gave stability to a mode of composition, which before his time had only existed in a rude state in Italy; he collected the current tales of the age, which he decorated with new circumstances, and delivered in a style which has no parallel for elegance, naiveté, and grace. Hence his popularity was unbounded, and his imitators more numerous than those of any author recorded in the annals of literature.

CHAPTER VIII.

ITALIAN IMITATORS OF BOCCACCIO.—SACCHETTI.—SER GIOVANNI.—MASSUCCIO.—SABADINO.—GIRALDI CINTHIO.—STRAPAROLA.—BANDELLO.—MALESPINI, ETC.—FRENCH IMITATORS.

OF the Italian imitators of Boccacio, the earliest was

Franco Sacchetti,

a Florentine, who was born in 1335, and died about the year 1410. He was a poet in his youth, and travelled to Slavonia and other countries, to attend to some mercantile concerns. As he advanced in years he was raised to a distinguished rank in the magistracy of Florence; he became *podestà* of Faenza and other places, and at length governor of a Florentine province in the Romagna. Notwithstanding his honours he lived and died poor, but is said to have been a good-humoured facetious man; he left an immense collection of sonnets and canzone, some of which have been lost, and others are still in MS. Of his tales there was a great variety of MS. copies, which is a proof of the popularity of the author, but all of them had originally been very incomplete, or became so before any one thought of printing the works of this novelist.[1] At length, in 1724, about 250 of the 300 stories, originally written by Sacchetti, were edited by Giovanni Bottari, from two MSS. in the Laurentian library, which were the most ancient, and at the same time the most perfect, at

[1] The fact, however, that Sachetti's "Trecento Novelle" was not printed until the eighteenth century scarcely speaks in favour of its popularity. For full accounts of Sachetti's life and works, see Bottari's preface, and O. Gigli's life of him in the first volume of his works.

that time extant. This edition was printed at Naples, though with the date of Florence, in two vols. 8vo., and was followed by two impressions, which are *facsimiles* of the former, and can hardly be distinguished from it.

Crescimbeni places Sacchetti next to Boccaccio in merit as well as in time. Warton affirms that his tales were composed earlier than the Decameron; but this must be a mistake, as, from the historical incidents mentioned, they could not have been written before 1376. Indeed, the novelist himself, in his proœmium, says he was induced to undertake the work from the example of Boccaccio. "Riguardando all' excellente poeta Giovanni Boccaccio, il quale descrivendo il libro Cento Novelle, etc., Io Franco Sacchetti mi propose di scrivere la presente opera." Were other evidence necessary than the declaration of Sachetti himself, it is mentioned that he wrote at a much later period than Boccaccio, and in imitation of that author, by many of the Italian commentators, and critics, especially Borghini, in his Origine di Firenze,[1] Cinelli in his catalogue of Florentine writers,[2] and the deputies employed for the correction of the Decameron. All these authors also declare, that most of the incidents related by Sacchetti actually occurred. The novelist, in his introduction, informs us that he had made a collection of all ancient and modern tales; to some incidents related by him he had been witness, and a few had happened to himself. The work, he says, was compiled and written for the entertainment of his countrymen, on account of the wretched state of their capital, which was afflicted by the plague, and torn by civil dissensions.

At the present day I fear the tales of Sacchetti will hardly amuse, in more favourable circumstances. His work wants that dramatic form, which is a principal charm in the Decameron, and which can alone bestow unity or connection on this species of composition. The merit of a pure and easy style is indeed allowed him by all the critics of his own country, and his tales are also regarded by the

[1] F. Sacchetti scrisse intorno all' anno 1400. See Borghini, Discorsi, vol. i. p. 303, Milano, 1808, vol. cxlviii. of the Classici Italiani.

[2] Qual opera scrisse Sacchetti mosso dal esempio del Boccaccio, con stile di lui piu puro e familiare.

Italian antiquaries, who frequently avail themselves of his works, as most valuable records of some curious historical facts, and of customs that had fallen into disuse; but their intrinsic merit, merely considered as stories, is not great. There are few novels of ingenious gallantry, and none of any length, interest, or pathos, like the Griselda, or the Cymon and Iphigenia of the Decameron. A great number of them are accounts of foolish tricks performed by Buffalmacco, the painter, and played on Messer Dolcibene, and Alberto da Siena, who seem to have been the butts of that age, as Calandrino was in the time of Boccaccio. But by far the greatest proportion of the work consists of sayings or repartees, which resemble, except in merit, the Facetiae of Poggio. Sismondi, in the Histoire de la Literature du midi de l'Europe, has pronounced a very accurate judgment on the tales of Sacchetti.—"Au reste, quelque éloge que l'on fasse de la pureté et de l'élégance de son style, Je le trouve plus curieux à consulter sur les moeurs de son temps qu'entrainant par sa gaîté lorsque il croit être le plus plaisant. Il rapporte dans ses Nouvelles presque toujours des évènemens de son temps et d'autour de lui: ce sont des anecdotes domestiques—de petits accidens de ménage, qui, en général, me paroissent très-peu rejouissans; quelquefois des friponneries qui ne sont guère adroites, des plaisanteries qui ne sont guère fines; et l'on est souvent tout étonné de voir un plaisant de profession s'avouer vaincu par un mot piquant que lui a dit un enfant ou un rustre, et qui ne nous cause pas beaucoup d'admiration. Apres avoir lu ces Nouvelles, on ne peut s'empecher de conclure que l'art de la conversation n'avait pas fait dans le quatorzieme siecle des progrès aussi rapides que les autres beaux arts, et que ces grands hommes à qui nous devons tant de chefs d'œuvre n'étaient point si bons à entendre causer que des gens qui ne les valent pas."—Although this opinion seems on the whole well founded, a few examples may be adduced as specimens of the manner of Sacchetti, in the style of composition which he has chiefly adopted.

One day while a blacksmith was singing, or rather bawling out the verses of Dante, that poet happened to pass at the time, and in a sudden emotion of anger, threw down

all the workman's utensils. On the blacksmith complaining of this treatment, Dante replied, "I am only doing to your tools what you do to my verses: I will leave you unmolested, if you cease to spoil my productions" [No. 114]. This foolish jest is elsewhere told of Ariosto and other poets.[1]

Some one having come unasked to a feast, and being reproved for his forwardness by the other guests, said it was not his fault that he had not been invited [No. 51].

A boy of fourteen years of age astonishes a company with the smartness and sagacity of his conversation. One of the number remarks, that the folly of grown-up men is usually in proportion to the sense of their childhood. "You," replies the boy, "must have been a person of extraordinary wisdom in your infancy" [No. 67]. This story is the Puer facete dicax in Poggio's Facetiae, and is there told of a cardinal and a child who delivered a harangue in presence of the pope.[2]

A Florentine buffoon, seeing a senator and a person of villainous appearance quarrelling at a gaming-house, and the spectators looking quietly on without interfering, offered himself as umpire. This being accepted, he decided for the rascal, without hearing the state of the game, on the ground that where two persons of an exterior so dissimilar dispute, the lookers-on take the part of the man of respectable appearance, if he has the least shadow of right [No. 165]. There is a similar story recorded of a decision given by the Chevalier de Grammont against Louis XIV.

Philip of Valois (1328-50) lost a favourite hawk, for which he offered a reward of two hundred francs. This falcon was some time after found by a peasant, who, recognising the royal bird by the *fleur de lis* engraved on the bells, carried it to the palace, and was admitted to present it to his majesty by the usher of the chamber, on condition that he should give him half of whatever recompence was bestowed.

[1] See Athenæum, June 17, 1854. It is also told of Philoxenus, who lived in the time of Dionysius the younger (Montaigne, "Essais," 1802, vol. ii. p. 364).

[2] See also Timoneda, Alivio de Caminantes, p. 1, No. 35. Ursinus Pelius, Deliciae Poetar. German. Scitum Puellae responsum. Le Passetems agréable, p. 331. Poésies de Baraton, 1705. L'enfant Spirituel.—Lieb.

The peasant informed the king of this agreement, and solicited as his reward fifty strokes of the baton. He accordingly receives twenty-five blows, and the usher has the remainder of the gratification; but the clown afterwards privately obtains a pecuniary remuneration from the monarch [No. 195]. This story coincides with an English ballad of the end of the fourteenth century, published in Weber's "Metrical Romances," entitled Sir Cleges, where the knight of that name, who wishes to present an offering to King Uter, is admitted into the palace by the porter, and introduced to the royal presence by the steward, on condition that each should receive a third of the recompence bestowed on him by the monarch. The knight being requested by the king to fix his reward, chuses twelve bastinados, eight of which he enjoys the satisfaction of distributing with his own hand between the steward and the porter.[1]

These are a few of the tales of Sacchetti, which are said to have had some foundation in fact. There are also a good many stories derived from the east, through the medium of the Gesta Romanorum and the Fabliaux.

No. 138. The master of a family, resolving to rule his house without dispute, places a pair of breeches in the hall, and calls on his wife to come and fight for them, if she wishes any longer to contest the superiority. This novel of Sacchetti is incomplete, and there is no account of the issue of the combat, but it is evidently taken from a fabliau, entitled De Sire Hain et de dame Anieuse (Le Grand, 3, 190), where the combat ends in favour of the husband. This contest has probably given rise to the French phrase, Elle porte les culottes, which has become proverbial, I believe, in every European nation where the pre-eminence is disputed.[2]

[1] See Graese, Sagenkreise, p. 251; Grimm Kindermarchen, iii. p. 20, No. 7; Cuentos de Juan Aragones, No. 3 in Timoneda, El Sobremesa, etc.; Straparola, N. 7, Fav. 3; T. Wright, Latin Stories, No. 127, de janitore imperatoris Frederici, Nouveaux contes à rire, Le Brochet de Florentin.—LIEB.

[2] Compare also Straparola, No. 8, Nov. 2, "Der böse Rauch," Fastnachspiel of Hans Sachs printed in Tieck's "Deutsches Theater, i. 19, seqq., where, however, the woman vanquishes; also Gesammtabenteuer, i. p. lxxxviii., as well as an old German ballad, "Der Rauch beisst," in Mone's "Anzeiger," v. 79.—LIEBRECHT.

140. From the story in the Fabliaux concerning three Blind Beggars of Compiegne (Legrand, iii. 49, Montaiglon, i. 70, Barbazan, iii. 398. See above, vol. ii. p. 35). In the original, however, they get no money, but in Sacchetti one of their number receives a small coin, and is told it is one more valuable,—an alteration which is certainly no improvement. The tale, as related by Sacchetti, is the second novel of Sozzini.[1]

152. Story of a man who gives a present of an ass, that had been taught some curious tricks, to a great lord, and receives in return a horse finely caparisoned. Another person hearing of this sends two asses, but is disappointed of his requital. This story was originally in the Fabliaux, and has been imitated in various forms in almost every language.

166. Is the first of a series of tales concerning cures performed in an extraordinary or comical manner. It is also from one of the Fabliaux, entitled L'Arracheur de Dents (Le Grand, 2, 350), where a tooth-drawer fastens one end of an iron wire to the tusk that is to be pulled out, and the other to an anvil; he then passes a red-hot iron before the nose of his patient, who, from the surprise, throws himself suddenly back, and by this jerk the tooth is extracted.[2]

198. A blind beggar hides a hundred florins under a stone in a chapel, but, being observed by some one, his money is stolen. Having discovered his loss, he desires his son to place him next morning at the entrance of the church, and observe if anyone going in should eye him in a peculiar manner. He is in consequence informed that a certain person, who was in fact the thief, had been very particular in his regards. To him the beggar straightway repairs, and tells him that he has a hundred florins concealed in the church, and a hundred more lent out, which are to be restored in eight days, and concludes with re-

[1] Cf. also Poncino, Facetie; Arcadia in Brenta, p. 252; Nouveaux contes à rire; Contes du Sieur d'Ouville, ii. p. 47; Courier facétieux, p. 355; Histoire Générale des Larrons, p. 20.

[2] Also contained in Gibecière de Mome, p. 397; Courier facétieux, p. 158; Bouchet, Sérées, p. 458, 20th Sérée; Trésor des recréations, p. 248; Nouveaux contes à rire, p. 179; Bibliothèque de Cour, iii. p. 23.

questing, that he would lay out the whole for him to the best advantage. The thief, in hopes of being enabled to purloin all, replaces what he had stolen.[1]

206. A miller's wife substitutes herself for a woman with whom she discovered her husband had an assignation, and her spouse had previously agreed to share with a friend the favours he was to receive. This tale is taken, with little variation, from Le Meunier d'Aleus (Legrand, iii. 256, Montaiglon, ii. 31). The leading circumstances, however, have been told oftener than once in the Fabliaux, and have escaped the notice of few of the French or Italian novelists. They form the Quinque ova in the Facetiae of Poggio; the 9th of the Cent Nouvelles Nouvelles; the 8th of the Queen of Navarre, and the Quiproquo of La Fontaine.

207. The story is from a fabliau, entitled La Culotte des Cordeliers (Legrand, i, 343, Barbazan, iii. p. 169, Montaiglon, iii. 275). It is there told, that a merchant's wife in Orleans had a clerk for a gallant. The husband came home one night unexpectedly. The clerk had time to escape, but left an essential article of dress behind him, which on the following morning the husband put on by mistake. Before evening he remarked the change in his clothes, and on his return home reproached his wife with her infidelity. Aware, however, of her perilous situation, she had applied, during her husband's absence, for a similar article of dress, at the monastery of St. Francis. She persuaded her spouse that she had procured what he then wore, for the purpose of transmitting his name to posterity; and, on inquiry, the husband of course found her declaration confirmed by the monks of St. Francis. In Sacchetti the lover is a friar, and at his request a monk goes to demand what the friar had left from the husband, as relics of St. Francis, which his wife had procured from the monastery. The story is in Sabadino the Facetiae of Poggio, where it is the Braccae Divi Francisci, and the Novellino of Massuccio (3rd of 1st part); but in the last work the monks come to take back what they had

[1] Cf. also Decameron, viii. 10; Timoneda, Alivio de Caminantes, pt. ii. No. 59; Morlini, Novellae, No. 43; Gladwin, Persian Moonshee, p. ii.

lent, in solemn procession: Massuccio's tale has been versified in the Novelle Galanti of Casti, under title of Brache di San Griffone. Similar incidents are related in the Apology for Herodotus, by Henry Stephens [Estienne], and in the Jewish Spy, where we are informed by the author in a note, that this adventure actually happened to a Jesuit in France.[1] Of all these tales the origin may, perhaps, be a story in Apuleius, where a gallant is detected by the husband from having left his sandals. The lover afterwards accounts for their having been found in the house, by accusing the husband's slave (with whom he was in collusion), in presence of his master, of having stolen them from him at the public bath. The story of Apuleius is versified in the Orlando Innamorato (C. 55), but there a mantle is left by the gallant instead of sandals.[2]

In chronological order, the novelist who comes next to Sacchetti, is

Ser Giovanni,[3]

a Florentine notary.[4] His tales, as he mentions in a sonnet

[1] According to Liebrecht, the story is also found in Othonis Melandri, Joco-seria, 1626, p. 298; Sérées de Bouchet, 1588, p. 355; Amans Heureux, 2, 19; Detti et Fatti del Guicciardini, p. 101; Facetieuses Journées, p. 213; Passetems Agréable, 1715, p. 31; Roger, Bontemps en Belle Humeur, 15 avent; Facetieux Reveille-Matin, 1654, p. 152, 195; Instructions du Chevalier de la Tour à ses filles; Nouveaux Contes à rire, p. 166. In Grécourt, the husband finds in the pocket of the inexpressibles a sum of money which the wife had placed there in furtherance of her object. In Vergier, Contes, the gallant is a rich Englishman, and has left much money in the garment, which compensation consoles the husband. "The breeches atone for adultery," P. J. Hershon, Treasures of the Talmud, p. 104.

[2] Sacchetti's No. 4 has supplied the subject of Bürger's "Kaiser und der Abt." (see F. W. V. Schmidt's "Balladen und Romanzen deutscher Dichter," p. 83, etc.). Cf. A Play of the second half of the fifteenth century, by H. Folz. Ein spil von einem und eim apt, ed. by H. A. von Keller, Tübingen, 1850. Sacchetti's No. 115 is similar to No. 24 of the Cento Nov. Ant., where Sultan Saladin (in Sacchetti it is a Jew) visits the Christian camp and is shocked to find *gli amici di lor Signore* (Turpin's "People of God," Turpin's Chronicle, c. 14) eating on the ground. Cf. Timoneda, Alivio de Caminantes, p. ii. No. 9, 1846, vol. iii.—Lieb.

[3] Il Pecorone di Ser Giovanni Fiorentino, nel quale si contengono cinquanta Novelle Antiche, belle d'invenzione e di stilo.

[4] His prefixing the title Ser has led to the supposition that he was a

prefixed, were begun in 1378, and they were written at a village in the neighbourhood of Forli. They were not published, however, till 1558 (or 1550?), at Milan. Those copies which bear the date of 1554, are in fact a subsequent edition with a false date, and no other impression, which was genuine and perfect, appeared till 1757. This work is entitled Il Pecorone (the Dunce), a title which the author assumed, as some Italian academicians styled themselves, Insensati, Stolidi, etc., appellations in which there was not always so much irony as they imagined.

In point of purity and elegance of style, Ser Giovanni is reckoned inferior only to Boccaccio; a number of his tales are also curious in a historical point of view, and correspond precisely with facts related by Giovanni Villani. Indeed, some have erroneously believed that this historian was the Giovanni who wrote the Pecorone.

Near the commencement of his work the novelist feigns that a young man of Florence, named Auretto, fell in love by report with a nun of a convent at Forli. With the design of having frequent opportunities of seeing her, Auretto repaired to Forli, and became a monk of the same order. He was soon appointed chaplain of the convent, and in that capacity had liberty of paying daily visits to his mistress. At length it is agreed, that at these interviews each should relate a tale. The work is accordingly divided into days, the number of which is twenty-five; each day contains two stories, and generally concludes with songs or amorous verses.

The first story of Ser Giovanni is one of the most beautiful triumphs of honour which has ever been recorded. Galgano, a young gentleman of Siena, becomes deeply enamoured of a lady named Donna Minoccia. After paying court to her a considerable time in vain, the lady is induced, by the wonderful eulogies accidentally given of him

notary. The conjectures as to his personality have been numerous; the newest is, I believe, that of Landau, who (on p. 26 Beitraege) gives some not very cogent reasons for thinking him to be a certain Giovanni Cambi. Ser Cambi of Lucca lived about 1410. One hundred and fifty-six of his tales exist in manuscript, of which number twenty were published for the first time by Gamba in Venice in 1816, and edited recently by d'Ancona in 1871.

by Messer Stricca, her husband, to invite him to an interview during a journey of the latter to Perugia.—"Cosi sentendo Galgano che Messer Stricca era ito a Perugia, si mosse la sera a ora competente, e andò a casa colei ch' egli amava assai piu che gli occhi suoi. E giunto nel cospetto della donna, con molta riverenza la salutò, dove la donna con molta feste lo prese per mano, e poi l' abbraccio, dicendo: ben venga il mio Galgano per cento volte; e senza piu dire si donarono la pace piu e piu volte. E poi la donna fe venire confetti e vini, e bevuto e confettato ch' ebbero insieme, la donna lo prese per mano e disse: Galgano mio, egli è tempo d' andare a dormire, e pero audianci a letto. Rispose Galgano e disse: Madonna, a ogni piacer vostro. Entrati che furono a camera, dopo molti belli e piacevoli ragionamenti, la donna si spogliò et entrò nel letto, e poi disse a Galgano: E mi pare che tu sia si vorgognoso e si temente; che hai tu? non ti piaccio Io? no sei tu contento? non hai tu cio che tu vuoi? Rispose Galgano: Madonna si, e non mi potrebbe Iddio aver fatto maggior grazia, che ritrovarmi nelle braccia vostre: E cosi ragionando sopra questa materia, si spogliò, e entrò nell letto allato a colei, cui egli aveva tanto tempo desiderata. E poi che fu entrato le disse: Madonna, io voglio una grazia da voi, se vi piace. Disse la donna, Galgano mio, domanda; ma prima voglio che tu m' abbracci, e cosi fe. Disse Galgano, Madonna, io mi maraviglio forte, come voi avete stasera mandato per me piu che altre volte, avendovi io tanto tempo desiderata e seguita, e voi mai non voleste me vedere nè udire. Che v' ha mosso hora? Rispose la Donna: Io te lo diro. Egli e vero che pochi giorni sono, che tu passasti con un tuo sparviere quinci oltre; di che il mio marito mostro che ti vedesse e che t' invitasse a cena, e tu non volesti venire. All ora il tuo sparviere volò dietro a una Gazza; e io veggendolo cosi bene schermire con lei, domandai il mio marito, di cui egli era; onde egli mi rispose ch' egli era del piu virtuoso giovane di Siena e ch' egli aveva bene a cui somigliare; pero ch' e' non vide mai nessuno compiuto quanto eri tu in ogni cosa. E sopra questo mi ti lodò molto, onde io udendoti lodare a quel modo, e sapiendo il bene che tu mi avevi voluto, posemi in cuore di mandare per te, e di non t' esser piu cruda; e

questa è la cagione. Rispose Galgano: è questo vero? Disse la donna: certo si. Hacci nessuna altra cagione? Rispose la Donna—No. Veramente, disse Galgano, non piaccia a Dio, nè voglia, poi che 'l vostro marito m' ha fatto e detto di me tanta cortesia, ch' io usi a lui villania. E subito si gittò fuori del letto, e rivestissi e prese commiato dalla donna, e andossi con Dio; ne mai piu guardò quella donna per quello affare, e a messer Stricca portò sempre singolarissimo amore e riverenza."

I. 2. A student of Bologna requests his master to instruct him in the science of love. The learned doctor directs him to repair to the church of the Frati Minori, to observe the ladies who assemble there, and report to him by whose beauty he is chiefly captivated. It happens that the scholar is smitten with the charms of his master's wife, of whose attractions he gives him a rapturous description; but neither the teacher nor pupil are aware of the person on whom the doctor's lessons are practised. The student from time to time reports to his preceptor the successful progress of his suit, which he carries on entirely according to his instructions. At length, however, the doctor's suspicions being awakened, he enters his own house at the time his pupil had mentioned as the hour of rendezvous with his mistress. When the lady heard him at the door she concealed her lover under a heap of half-dried linen. The husband having made search through the house, believes at length that his suspicions were groundless. Next day, however, the young man, who was still unconscious of the strong interest which his master took in the occurrence, related to him the alarm he had received from the husband of his mistress, and the whole story of his concealment.

This tale, which also occurs in the Nights of Straparola (iv. 4[1]), is probably of eastern origin, as it resembles the story of the Second Traveller in the Bahar-Danush, a work compiled from the most ancient Brahmin traditions. But whatever may be its origin, the story of Ser Giovanni is curious, as being the foundation of those scenes of Shakespeare's "Merry Wives of Windsor" where Falstaff reports

[1] As well as in Doni's "Comento al Burchiello," Venice, 1553, p. 54, and "Novelle," 1815, No. 38

to Mr. Ford, under the name of Brooke, the progress of his suit with Mrs. Ford, and the various contrivances by which he escaped from the search of the jealous husband, one of which was being carried out of the house concealed in a heap of foul linen. Shakespeare derived these incidents through the medium of the collection entitled The Fortunate, Deceived, and Unfortunate Lovers, of which the first tale is a translation of Ser Giovanni; he may also have looked at the story of the Two Lovers of Pisa, related in Tarleton's "Newes out of Purgatorie," where the incidents are related according to Straparola's version of the story. Our great dramatist, however, has given a different turn to the incidents, by the ludicrous character of Falstaff, and by the assignations of the lady being merely devices to expose him to ridicule. Molière, too, has formed on this tale his comedy L'Ecole des Femmes, where the principal amusement arises from a gallant confiding the progress of his intrigue with a young lady to her guardian, who is on the eve of espousing his ward. It has also furnished the subject of another French play, called Le Maître en Droit, and has been imitated by Lafontaine under the same title. Finally, it has suggested that part of Gil Blas [l. v. c. 1] where Don Raphael confides to Balthazar the progress of an amour with his wife, and particularly details the interruptions he met with from the unexpected arrival of the husband.[1]

II. 1. A son, while on his death-bed, writes to his mother to send him a shirt made by the most happy woman in the city where she resided. The mother finds that the person whom she selects is utterly wretched, and is thus consoled for her own loss, as her son intended. This tale has given rise to the Fruitless Enquiry, or Search after Happiness, of Mrs. Heywood, one of the earliest of our English novelists. There a young man having disappeared, his mother in despair consulted a fortune-teller, who said that to procure his return she must get a shirt made for him by a woman completely contented. The consequent search introduces the relation of a number of stories, tending to show that no one is perfectly happy. These moral fictions

[1] Cf. also Massuccio, Nov. 45, and 1001 Nacht. Night. 889.

are probably of eastern origin. Abulfaragius, the great Arabic historian, who lived in the thirteenth century, informs us that Iskender while dying, in order to console his mother, desired her to prepare a banquet for all those who till that moment had passed through life without experiencing affliction.

II. 2. Relates a revenge taken by a cavalier, in return for an alarm which his mistress had given him during an assignation. It is derived from the French Fabliau Les Deux Changeurs (Barbazan, vol. iii. p. 254, Montaiglon, i. 245), and has been imitated in Bandello (p. i. n. 3), Straparola (n. ii. Fav. 2), and the first tale of the Cent Nouvelles Nouvelles, entitled La Médaille au Revers.[1]

III. 1. Describes manners which to us appear very singular and scandalous, but do not seem to have been considered in that light in the fourteenth century. The freedom with which Boccaccio has treated the church of Rome has excited much astonishment; but his tales are not more severe on the clergy than this and another story of Ser Giovanni, who seems in his religious politics to have been inimical to the establishment of the church at Avignon.

III. 2. Is the 7th of the 7th of the Decameron.

IV. 1. Is a very singular but well-known story. A young man, named Giannotto, is adopted by Ansaldo, a rich Venetian merchant. He obtains permission to go to Alexandria, and sets sail in a ship richly laden. On his voyage he enters the port of Belmont, where a lady of great wealth resided, and who announced herself as the prize of any person who could enjoy her. Giannotto is entertained in her palace, and, having partaken of wine purposely mixed with soporific ingredients, he falls asleep on going to bed, and his vessel is confiscated next morning, according to the stipulated conditions. He returns to Venice, fits out another vessel for Belmont, and acts in a similar manner. The third time Ansaldo is forced to borrow ten thousand ducats from a Jew, on condition of his creditor being allowed to take a pound of flesh from his body if he does not pay by a certain time. Giannotto's

[1] The theme has been much utilized; it furnishes the subject of the opéra-comique, Les Souliers mors-dorés.

expedition is now more fortunate, and he obtains the lady in marriage by refraining from the wine, according to a hint he received from a waiting-maid. Occupied with his bride, he forgets the bond of Ansaldo till the day it is due; he then hastens to Venice, but as the period had elapsed, the Jew refuses to accept ten times the money. At this crisis the new-married lady arrives, disguised as a lawyer, and announces, as was the custom in Italy, that she had come to decide difficult cases; for in that age delicate points were not determined by the ordinary judges of the provinces, but by doctors of law who were called from Bologna, and other places at a distance. The pretended lawyer being consulted on the claim of the Jew, decides that he is entitled to insist on the pound of flesh, but that he should be beheaded if he draw one drop of blood from his debtor. The judge then takes from Giannotto his marriage-ring as a fee, and afterwards banters him in her own character for having parted with it.

This story of the bond is of eastern origin; it occurs in the Persian Moonshee,[1] and innumerable works which were written about the time of the Pecorone. The principal situation has been spun out in the adventures of Almoradin, related in the French story of Abdallah, the son of Hanif,[2] and everyone will recognise in this tale a part of the plot of Shakespeare's "Merchant of Venice." It was transferred, however, into many publications intermediate between the Pecorone and the Merchant of Venice, by which it may have been suggested to the English dramatist. There was, in the first place, an old English play on this subject, entitled the Jew.[3] It was also related in the English Gesta Romanorum, and the ballad of Gernutus, or the Jew of Venice.[4] The incidents, however, in Shakespeare bear a much closer resemblance to the tale of Ser Giovanni, than either to the ballad or to the Gesta Romanorum. In the ballad there is nothing said of the residence at Belmont, nor the incident of the ring, as it is a

[1] Gladwin, Persian Moonshee, No. 13, and the British Magazine for 1800, p. 159.

[2] Bibl. d. Rom., 1778, Jan., vol. i., p. 112, etc.

[3] It is mentioned in Gosson's "School of Abuse," 1579.

[4] Percy, ser. i. b. 2, No. 11, Reliques.

judge, and not the lady, who gives the decision. In the Gesta the lady is daughter of the emperor of Rome, and the pound of flesh is demanded from the borrower, without the introduction of a person bound for the principal debtor. There are some phrases, however, in the Gesta, which would lead us to think that Shakespeare had at least consulted that work. "Conventionem meam," says the Jew, "volo habere." The probability is, that he compiled from some lost translation of the tale in the Pecorone, the Gesta Romanorum, and the ballad of Gernutus, and interwove all with the story of the caskets, in such a manner, as to render his plot more absurd than the incidents of any one of his originals. A story somewhat similar is told by Gregorio Leti, in his Life of Sixtus V.; but there a Jew offers a pound of his flesh as security to a merchant, whose property in Hispaniola he had insured. It also occurs in a work of the Spanish jesuit, Gracian.[1]

[1] See also Grasse's "Sagenkreise," p. 303, where the episode is related as having occurred "on occasion of the conquest of St. Domingo in Hispaniola by Drake." Delrius (Disquis. Mag. l. iv., præamb. p. 530a. Colon., 1657) also cites this incident as having really occurred at Constantinople between a Christian and a Jew; and Soliman's wise judgment is referred to the occasion. See also v. d. Hagen, Gesammtabenteuer, iii. p. cxxxviii., and Germania, ix. p. 188.—LIEBRECHT, iii. 376. See also J. F. Campbell's "Tales of West Highlands," No. 18, where a strip of skin is the forfeit.

The judgment of some English writers, says Simrock (Quellen des Shakespeare's, iii. p. 191), that this incident is of eastern origin, is premature. The influence of the West has often been manifested in the East. The story has been connected with the Blue Beard legend, with which it has, moreover, the common feature of the whetting of the knife. The colour of the beard has been interpreted as symbolic of night, and of that blue-black hue which is seen on a crow's wing. Bluebeard is merely the night endeavouring to kill and conceal his wife, who is the daylight (Dillaye, Contes de Perrault, p. 218). The Brothers Grimm have emitted two conjectures upon the origin of this story, the later of which appears to contradict the earlier one. In the 1815 edition, Poor Henry, p. 174, we find: "The Jew wished, in the original account, to buy heart blood, which was the only remedy for an intolerable malady from which he was suffering." Poor Henry required the blood of a maiden to free him from his leprosy, and the Brothers Grimm recognize an analogy in the tale of Bluebeard, the colour of that worthy's beard really alluding to a malady from which the blood of his wives was to disencumber him. The plausibility of this conjecture is increased when we consider the popular superstition that the Jews waylay children in order to obtain their blood, originally for

IV. 2. Story of an old French count, who obtains a young bride by employing one of the king's squires, who overthrows all the count's rivals in a tournament, and afterwards allows himself to be vanquished by the infirm and aged suitor. After the death of the old count the young squire obtains the widow, who is represented as holding a very curious conversation with her father, copied from the 15th tale of Sacchetti. See also the Excusatio Sterilitatis in Poggio's Facetiae.

V. 2. Is from the 9th of the 9th day of the Decameron.

VI. 1. In the thirteenth century there were two celebrated theologians in the university of Paris, who had frequent disputations. The one was called Messer Alano, and the

healing purposes, and especially as it can be shown that such a usage was suspected in the time of Shakespeare. Indeed, recent trials in Hungary, as well as outbursts against Jews in Russia, illustrate the persistence of the superstition to our own day. In the ninety-fifth declamation of the work called The Orator (1596), the Jew, in enumerating the uses to which he could put the flesh, says: "I might also say that I have need of this flesh to cure a friend of mine of a certaine malady which is otherwise incurable." In the Volksbuch Hirlanda, a Jew advises a leprous king to seek the blood of a new-born child as a remedy. It should, however, be noticed that a Jew does not appear in all versions of the story. In one of its most ancient forms, for instance, in the Gesta Romanorum, the compact is between a Christian merchant and a knight. In this connection the universal idea of propitiation blood naturally occurs to mind. See also Gower's "Confessio Amantis," bk. 2. Subsequently the Grimms see in the story a reference to the right of the creditor (in Roman law) to kill or sell his debtor, and of several creditors to divide or mutilate the body of the debtor (Niebuhr's "Roman Hist.," ii. p. 314). Grimm further looks upon the history as allegorising the victory of the milder principle of *æquitas* over the *jus strictum*, the latter being, however, as he goes on to remark, not abrogated, but rather defeated by the *jus strictissimum* by which the judge exacts the precise performance of the contract by cutting. To this *jus strictissimum* the Roman law was a stranger, for it expressly declared, "Si pluribus addictus sit, partes secanto, si plus minusve secuerint se (sine) fraude esto." But may we not look upon the whole story as mirroring the victory of Christian principles over the harder maxims of antiquity? See further on this subject note to Perrault's Fairy Tales, vol. iii. See also the incident of the children's blood in Milles and Amys, supra, vol. i. p. 320; see also Merlin in P. Paris, Romans de la Table Ronde, ii. p. 60, and supra, vol. i. p. 448, where the sight of Nasciens in the Graal romance is restored by the application of blood from Joseph of Arimathea's wound. In Malory's "Morte Arthur," Sir Percivale's sister bled a dish full of blood to heal a lady, and died therefrom. Bk. xvii. ch. ii.

other Pierre: the former was a zealous Catholic, but the latter was suspected of heretical opinions. Alano having made a journey to Rome, and being shocked with the wickedness that there prevailed, offered himself as a servant to a rigid order of monks on the Apennine mountains. Here he remained a considerable time, employed in menial offices, and regarded as almost an idiot by the brethren. Meanwhile, through his absence, the tenets of Peter gained ground in the university of Paris, and at length this heretic proceeded to Rome, to maintain heterodox propositions in the consistory. A council was convoked, which all the bishops and abbots in Italy were invited to attend. At his earnest request, Alano was carried to Rome to see the pope, by the abbot of the monastery to which he had retired, and being a man of diminutive stature, was brought into the council concealed under the robes of his superior. Peter, by his imposing appearance and thundering eloquence, daunted his opponents, and deterred them from reply; but after a pause, Alano started out between the legs of the abbot, and confuted, in an elegant Latin oration, the heretical doctrines of his former adversary. This Messer Alano, I suppose, was Alain de L'Isle [Alanus ab Insulis], a celebrated theologian of the university of Paris, who lived in the thirteenth century, and was distinguished by the appellation of Doctor Universalis. Among his works, a catalogue of which is given by Fabricius, there exists—Commentaria sive septem libri explanationum in Divinationes Propheticas Merlini Caledonii, a Galfredo Monemutensi Latino carmine redditas e Britannico: Francfurti, 1608, 8vo.

VII. 1 & 2. Contain the blackest and most dreadful examples of Italian jealousy. In the first a husband invites the relations of his wife and of his wife's lover to an entertainment, and has them all beaten to death by his domestics. The lady is afterwards tied to the dead body of her lover, and is thus left by her husband till she expires. "By some," says the author, "this cruelty was praised, and by others reprobated, but none durst open his mouth as the perpetrator was a personage of importance in Rome."

VIII. 1. Origin of the factions of Guelphs and Ghibellines:

two German lords of the name of Guelfe and Gibelin, having quarrelled about a hound in the thirteenth century, commenced a bloody war. Each was joined by his adherents: the former obtained the protection of the pope, the latter that of the emperor. Their quarrel passed into Italy from one of the Guelph faction having broken a promise of marriage to a lady, whose family in consequence leagued itself with the Ghibellines; the dissension thence spread all over Italy. The Guelphs ruled some time in Florence, but were expelled from it by their foes in 1260.[1]

VIII. 2. A deceit practised on the public of Florence by the Ghibellines, during their banishment, which leads to their return, and the expulsion of the Guelphs.

IX. 1. The doge of Venice employed an architect, called Bindo, to erect a building which should contain all the treasure of the republic, and should be inaccessible to depredators. This ingenious artist reserved a movable stone in a part of the wall, in order that he might himself enter when he found convenient. He and his son having soon after fallen into great poverty, they one night obtained access by this secret opening, and abstracted a golden vase. The loss was some time after remarked by the doge, while exhibiting the treasury to a stranger. In order to discover the fraud, he closed the doors, ordered some straw to be burned in the interior of the building, and found out the concealed entrance by the egress of the smoke. Conjecturing that the robber must pass this way, and that he would probably return, he placed at the bottom of this part of the wall a caldron filled with pitch, which was constantly kept boiling. Bindo and his son were soon forced by poverty to have recourse to their former means of supply. The father fell up to the neck in the caldron, and, finding that death was inevitable, he called to his son to cut off his head, and throw it where it could not be found, in order to prevent farther discovery. Having executed this command, the young man returned home, and informed his neighbours that his father had

[1] The contemporary, Dino Compagni (Storie Firent. Pisa, 1818, l. i. p. 3), agrees with the latter portion of the story.—LIEB.

gone on a long journey, but he was obliged to communicate the truth to his mother, whose affliction now became the chief cause of embarrassment: For the doge perceiving that the robber must have had associates, ordered the skeleton to be hung upon a gibbet, in the expectation that it would be claimed. This spectacle being observed from her house, by his widow, her cries brought up the guard, and her son was obliged, on hearing them approach, to wound himself on the hand, to afford a reasonable pretext for her exclamations. She next insisted that her son should carry off the skeleton from the gibbet. He accordingly purchased twelve habits of black monks, in which he equipped twelve porters whom he had hired for the purpose. Having then disguised himself with a vizard, and mounted a horse covered with black cloth, he bore off the body spite of the guards and spies by whom it was surrounded, and who reported to the doge that it had been conveyed away by demons. The story then relates other means to which the doge resorted, all of which are defeated by the ingenuity of the robber. At length the curiosity of the doge is so much excited, that he offers the hand of his daughter to anyone who will discover the transaction. On this the young man reveals the whole, and receives the promised bride in return.

This story is as old as Herodotus, who tells it of a king of Egypt and his architect. There is some slight variation in the incidents of the Pecorone; but Bandello (Par. 1, N. 25) has adhered closely to the Greek original. In both an architect employed by a king of Egypt leaves a stone in the walls of the treasury, which can be removed at pleasure. At his death he bequeaths the knowledge of this secret as a legacy to his two sons; after this the stories correspond with the Pecorone, except that one of the brothers is caught in a net, in place of falling into a caldron, and the body when hung up is removed by the surviving brother intoxicating the guards. What is related by other Greek writers concerning the brothers Agamedes and Trophonius, who were architects employed by Grecian kings to build palaces, corresponds with the story of Herodotus. The father murdered by his son in the Seven Wise Masters is a similar story, as also that of

Berinus,[1] in a very old French Romance, entitled L'Histoire du Chevalier Berinus. In this last work it is the treasury of Philip, a Roman emperor, that is broken into. In order to discover the robber, that monarch exposes his daughter to public prostitution, in expectation that she may extract the secret in the hour of dalliance. Berinus reveals the theft, and the lady, that she may distinguish him in the morning, makes an indelible black mark on his face. Berinus does the same to the other knights, but his mark alone is found to be the size of the princess's thumb. This romance, of which the MS. is extremely old, is the original of the Merchant's Second Tale, or Story of Beryn, sometimes published with Chaucer's "Canterbury Tales." The first half of the story, however, concerning the treasury, has not been adopted by the English poet, or, at least, is not in that part of his tale which is preserved.[2]

IX. 2. The son of the emperor of Germany runs off with the daughter of the king of Aragon, which occasions a long war between these two powers.[3]

X. 1. Story of the Princess Denise of France, who, to avoid a disagreeable marriage with an old German prince, escapes in disguise to England, and is there received in a convent. The king passing that way, falls in love with and espouses her. Afterwards, while he was engaged in a war in Scotland, his wife brings forth twins; but the queen-mother sends to acquaint her son that his spouse had given birth to two monsters. In place of his majesty's answer, ordering them to be nevertheless brought up with the utmost care, she substitutes a mandate for their destruction, and also for that of the queen. The person to whom the execution of this command is entrusted, allows the queen to depart with her twins to Genoa. At the end of some years she discovers her husband at Rome, on his way to a crusade; she there presents him with his

[1] See Brunet, Manuel, etc., Berinus, and supra, vol. i. and vol. ii. p. 12; see also Goerres Meisterlieder, p. 195-208, wherein is embodied a similar story of Albertus Magnus (Lieb.); see Decam. iii. 2, note; L'oiseleur des Longchamps, essai fab. Indiennes, i. 147, ii. 122.

[2] See on this tale an article by Sir G. W. Cox, The Migration of Popular Stories, in Fraser's Magazine, July, 1880.

[3] Resembles part of Straparola's notte 3, Fav. 4.

children, and is brought back with them in triumph to England.

The principal part of Chaucer's "Man of Lawes Tale" is taken from this story. There Custance, the daughter of the emperor of Rome, is married to an eastern soldan. After the death of this monarch, Custance flies to England, where she is received into the house of a constable of Northumberland. She is accused by a rejected lover of the murder of the constable's wife, but is saved by a miraculous interposition of Providence, and married to the king of England. After this the stories correspond precisely. Tyrwhitt, who does not seem to have been aware of the existence of the novel in the Pecorone, says, "that Chaucer had his Man of Lawes Tale from Gower's 'Confessio Amantis.' (Bk. II. Ed. Pauli, vol. i. pp. 179-213)."[1] To Gower he thinks it came from an old English rhyme, entitled Emaré, which professes to be taken from a Breton lay. But Mr. Ritson, by whom Emaré has been published, thinks that its primary source is the legendary life of Offa, king of the West Angles, attributed to Matthew Paris.[2] In Emaré, the heroine who bears that name is exposed on the sea in a boat, on account of her refusing to comply with the incestuous proposals of her father. She is driven on the coast of Wales, and married to the king of that country. The story then corresponds with the Pecorone, except, that in the conclusion, the son of Emaré serves the king as a cupbearer. While acting in this capacity, the monarch discovers him to be his child, and in consequence finds out his queen whom he had lost. This is also the story of the knight's plot in the English Gesta Romanorum. It is the subject, too, of a very old French romance, published in 4to, without date, entitled "Le Roman de la Belle Helene de Constantinople." There,

[1] Chaucer's tale was, however, written before 1385, while Gower's was about 1393. The common immediate original which both are now considered to have drawn is, The Life of Constance, daughter of the Emperor Tiberius Constantinus, narrated in the Anglo-Norman chronicle of Nicholas Trivet, or Treveth, an English Dominican friar. The text of the narrative has been printed by the Chaucer Society from MS. Arundel 56, in "Originals and Analogues of some of Chaucer's Canterbury Tales," which see for further particulars on this story.

[2] Matt. Paris, Vita Offæ primi, ed. 1684, pp. 965-968.

as in Emaré, the heroine escapes to England to avoid a marriage with her father the king of Constantinople.[1] The story then proceeds as in the other versions. At length she is ordered to be burnt, but is saved by the duke of Gloster's niece kindly offering to personate her on that occasion. The romance is spun out by long details of the exploits of her husband against the Saracens, and she is finally discovered by him in France, on his way to the Holy Land. In these fictions the incidents are not very probable; but stories of wonderful adventure, miraculous interpositions, and discoveries, were less disgusting in old times than they have now become, not only because they were more likely to happen, but because the bounds of probability were then less known and ascertained.

The greater part of the remaining tales of the Pecorone are historical, and were furnished to the novelist, as he himself informs us, by his friends and contemporaries Giovanni and Matteo Villani, who have transmitted the most authentic chronicles of these early ages. Those stories that recount the dissensions of Florence, are strikingly illustrative of its situation, of the character of its principal inhabitants, and of the factions by which it was distracted. But the Italian chroniclers, though well acquainted with the transactions of their native cities and provinces, in their own times, possessed but inaccurate information concerning foreign countries. Accordingly, those tales which relate to the affairs of other nations, are merely curious as exhibiting in some degree the nature of the historical opinions, propagated and believed in the fourteenth century.

Thus, in the 2nd of the 19th day, it is related, that William of Normandy got possession of the throne of

[1] Compare also a Slavonic Folk-tale, one form of which has been translated into English in "Tales from Twelve Tongues," London, 1883, under the title, The Miller's Daughter become Queen.

For similar stories, see also Gest. Roman., ii. 281, No. 8; Sagenkreise, pp. 277-287, 377, 392, 434, and especially p. 284 γ (compare p. 286 δ); Straparola, No. 11, Fav. 4; Basile, Pentamerone, No. 22; v. d. Hagen Gesammtabent, Th. ii. anhang 7; Massmann zur Kaiserchronik, v. 11,367, etc.; A MS. Provençal Composition (Historia del Rey de Ungaria) is mentioned in the Bibl. de Autores Españoles, Madrid, 1846, vol. iii. p. xi.

England, having vanquished Taul, the king of the island, in a great battle. After him reigned his son William, and his second son Henry, who slew the blessed Thomas of Canterbury, because he reproved him for his vices, and retaining the tithes of the church; on account of which murder God wrought a great judgment on him, for as he was riding in Paris with King Lewis, a sow ran in between the feet of his horse, so that he was tumbled down, and the king died in consequence of the fall.[1] Henry left his crown to his son Stephen. That monarch bequeathed it to a second Henry, who was followed by his son John. This prince was distinguished for his courtesy, (questo re Giovanni fu il piu cortese signor del Mondo,) but dying without children, was succeeded by his brother Richard, etc. etc. I do not know how King John (unless it was by his dastardly submission to the pope,) obtained such high reputation in Italy; but the novels of that country, particularly the Cento Novelle Antiche, are full of instances of his generosity and courtesy.[2]

The last tale contains the history of Charles, count of Anjou, brother of St. Louis. This story occupies a fifth part of the whole work, and is by much too long to have been related at a stolen interview between a nun and an enamoured chaplain. In some of the MS. copies of the Pecorone, there is substituted for this historical novel an account of an intrigue carried on by a young man with a nun, and of the extraordinary punishment that remained to him after his death.

In no species of composition is the stagnation or degeneracy of national literature, which took place in Italy from the end of the fourteenth to the conclusion of the fifteenth century, more remarkable than in that with which we are now engaged. I know of no imitator of Boccaccio worthy to be mentioned in the course of that period: the twelve novels of Gentile Sermini of Sienna, and those of Fortini,

[1] The fourteenth century seems to have held this sow in the same respect that the Jacobites did the *little gentleman in the velvet coat* (i.e. mole), who raised the mound over which the horse of King William stumbled.

[2] In these novels it is not, however, King John, *Rè Giovanni*, but the young king, *Rè Giovane*, eldest son of Hen. II. that is meant.—Lieb.

both of whom lived during this interval, are totally uninteresting; yet in them we may trace the origin of our most ordinary jests, or, at least, a coincidence with them; thus, the 10th of Sermini is the story of one stammerer meeting another, and each supposing that his neighbour intends to ridicule him. In the 8th novel of Fortini, a countryman is persuaded at market, by the repeated asseverations of the bystanders, that the kids he had for sale were capons, and he disposes of them as such.

Subsequent to Ser Giovanni, the first novelist deserving of notice is

Massuccio di Salerno,[1]

who flourished about 1470. The date of the composition of his tales, at least, cannot be placed earlier, as he mentions in one of his stories the capture of Arzilla, which happened in that year. Of the circumstances of the life of this novelist, the little that may be known can only be gathered from his writings. He was a Neapolitan by birth, and a man of some rank and family: he seldom resided, however, in his own country, the greater part of his life having been spent in the service of the dukes of Milan. In his Prooemium he asserts the truth of his stories more vehemently than usual. "Invoco," says the author, "l'altissimo Dio per testimonio che tutte son verisimile historie; e le piu negli nostri moderni tempi avenute."[2] It is pretended, in the same part of his work, that he had tried to imitate the language and idiom of Boccaccio;[3] an attempt, however laudable, in which he has been extremely unsuccessful, as his style is corrupted by the frequent use of the Neapolitan dialect, and his sentences are often strangely inverted. The tales of Massuccio, however, are more original than those of most Italian novelists, few being borrowed from Boccaccio, or even from the Fabliaux. Whatever may be

[1] Il Novellino: nel quale si contengono cinquanta Novelle.

[2] Compare Defoe's language in the preface to "A true Relation of the Apparition of one Mrs. Veal, etc."

[3] Neither in the introduction or epilogue does he say anything of the kind. In a short Biography of Massuccio (ed. Ginevra, 1765, p. xxv), Gesner (Pandectæ, l. xii.) is quoted as saying: "Bertrutii Salernitani quinquaginta Italicæ quibus Joannem Boccacium imitatur."—Lieb.

the merit of Massuccio, if we may judge from the number of editions, he has been, next to the father of Tuscan prose, the most popular of all the authors of this class. His novels were first published at Naples, folio, 1476; afterwards at Venice, 1484; again in 1492, without date of place; there was a 4to edition in 1522, and three in 8vo, 1525, 1531, 1535, all at Venice. A subsequent Venetian edition, 1541, and one printed at Naples about the same time, have been much mutilated and corrected, on account of the satire and reflections on monks and ecclesiastics, of which the tales of Massuccio are full: indeed, the professed object of the work, as the author declares, is to expose "la guasta vita de finti Religiosi."

The tales of Massuccio are divided into five parts, in each of which, at least in the three first, he seems to have had in view some particular maxim, which he meant to establish or illustrate. In the first part, which contains ten novels, the scope of the stories is to show that God will, sooner or later, inflict vengeance on dissolute monks, who in these tales are generally brought to shame from being detected at a rendezvous. The first in this division is the story of a monk killed by a jealous husband, on account of an affair of gallantry. In this tale the amusement consists in the schemes devised for getting rid of the dead body. The husband places it in an appendage to a monastery, where it was sure to be early discovered: it is there found by the prior, who carries it to the door of the murderer, and, after some other adventures, it is finally tied to a young and unbroken horse. A lance is placed in the hand, and a shield tied round the neck. Those on the street, recognizing the monk, believe him to be mad, and attribute his death to the colt falling with him into a well. The origin of this tale is the fabliau entitled Le Sacristain de Cluni (Le Grand, iv. 252,) or the thirty-first chapter of the English Gesta Romanorum. Strange as it may appear, this was a favourite tale both in France and England, and has been imitated by almost every novelist, and in all the languages of Europe.[1]

[1] See Keller, Romans, etc., p. ccxxii, etc.; Diokl. Leben. Einl., p. 61; Timoneda Patr., No. 3.—LIEB.

The principal object of the second part is to prove that the monks of those days invented many frauds to draw money from the credulous, and that in return they were often cozened by laymen. Thus, two Neapolitan sharpers had stolen a purse from a Genoese merchant. Having despoiled the unfortunate man, they arrived at Sienna, where the good St. Bernardin was preaching with all possible effect and edification. One of the cheats addressed the holy man with a hypocritical air. "My reverend father," said he, "I am poor but honest: I have a very timorous and delicate conscience; here is a purse which someone has lost and I have found. I would give a great deal, if I had aught, to discover the owner, in order to restore it to him, but my honesty is all my property. I pray you to announce in your first discourse that if anyone has lost this purse he may reclaim it; you can restore it to him, for I place it in your hands." The priest, as requested, made known the matter in his next sermon. On this the accomplice of the knave presented himself, as had been agreed on with his comrade, and claimed the purse. As he detailed exactly what it contained, his right to it was not doubted, and the priest gave it to him with a strong recommendation to bestow a part on the honest man who had restored it; but the pretended owner declared he could not afford to part with anything, and left the church, carrying the purse along with him. The saint believing that the conscientious finder remained in want, solicited for him the charity of the congregation; everyone was eager to recompense him, and the subscription was so large, that next day, when the Genoese merchant arrived to claim his purse, the preacher and his congregation could bestow on him nothing but their benediction.[1]

[1] Though different in important features, this story suggests comparison with the following paragraph, published in the Madrid "Epoca" of Jan. 15, 1884: "A canon of the cathedral of Salamanca has been the victim of a well-planned swindle. A penitent told the canon in confession that he had on his conscience a theft of 3,000 reales, for which he desired to make restitution. He accordingly handed a packet of coin to the priest, who agreed to write and ask a certain inhabitant of Valladolid to come and receive the amount. The latter duly presented himself with the priest's letter, and when about to be paid remarked that the coin was counterfeit, whereupon the canon had to deliver 3,000 reales of good

The fourteenth tale, however, is on a different topic from the former ones of the second part; it is the story of a young gentleman of Messina, who becomes enamoured of the daughter of a rich Neapolitan miser. As the father kept his child perpetually shut up, the lover has recourse to stratagem. Pretending to set out on a long journey, he deposits with the miser a number of valuable effects, leaving, among other things, a female slave, who prepossesses the mind of the girl in favour of her master, and finally assists in the elopement of the young lady, and the robbery of her father's jewels, which she carries along with her. It has already been shown that the stories of the bond and of the caskets in the Merchant of Venice were borrowed from Italian novels, nor is it improbable that the avaricious father in this tale, the daughter so carefully shut up, the elopement of the lovers managed by the intervention of a servant, the robbery of the father, and his grief on the discovery, which is represented as divided between the loss of his daughter and ducats, may have suggested the third plot in Shakspeare's drama—the love and elopement of Jessica and Lorenzo.

The third book, which, like the preceding ones, consists of ten stories, is intended to show that the greatest and finest ladies of Italy, in the author's time, indulged in gallantries of a nature which did them very little honour indeed. Of these tales, the heroes are, for the most part, grooms, negroes, and muleteers.

In the twenty following stories of Massuccio there are related love adventures, which have sometimes a fortunate and sometimes a disastrous issue, and which are conducted to their termination by means occasionally ingenious, but always unlikely or incredible.

41. Is the story of two brothers from France, who, during their residence at Florence, fell in love with two sisters of that city. One of these sisters, though married, makes an assignation with her lover, and while she remains with him during night his brother is sent to lie down by the husband, that the blank may not be per-

money to this rogue in consequence of having given the other accomplice, his pretended penitent, a receipt for the sum, and engagement to pay it over." See also Leigh Hunt's Essays, "Thieves Ancient and Modern."

ceived. Daylight approaches without any prospect of his being relieved from this uncomfortable and precarious situation. At length the whole family bursts in with lights, when he is informed that the husband is from home, and is much tantalized on discovering that he has passed the night with the unmarried sister of whom he was enamoured. I have mentioned this story as it has been copied in one of the novels of Scarron—La Precaution inutile. It is also the second novel of Parabosco, and it is, perhaps, more probable that Scarron borrowed from him than from Massuccio, because in Parabosco, as in the French tale, the scene is laid in Spain, and not in Italy. It also suggested the incidents of one of the Novelas Exemplares of Cervantes, the story of Don Lewis de Castro and Rodrigo de Montalvo, in Guzman d'Alfarache, (Part ii. c. 4,) and the plot of the Little French Lawyer in Beaumont and Fletcher, which, next to Rule a Wife and have a Wife, is generally considered as the best of their comedies.

45. A Castilian scholar, passing through Avignon to Bologna, bribes the good-will of a lady of some rank at the former place. He grievously repents the price he had paid, and farther prosecuting his journey towards Italy, meets at an inn with the lady's husband, who was returning to France. This gentleman inquires the cause of his distress; and the scholar, after some hesitation, not knowing who he is, informs him of his adventure at Avignon, and the name of the lady who was concerned in it. The husband, with much entreaty, prevails on his new-acquired friend to return to Avignon, where he is not a little disconcerted at being conducted to sup at a house which he had so much cause to remember. After a splendid entertainment, the husband upbraids his wife with her conduct, compels her to return the ill-gained money to the scholar, dismisses him with much civility, and afterwards secretly poisons his wife. Part of this story has probably been suggested by the 2nd of the first day of the Pecorone. (See above, vol. ii. p. 159.)

The origin of Shakespeare's "Romeo and Juliet" has generally been referred to the Giuletta of Luigi da Porto. This tale Mr. Douce has attempted to trace as far back as

the Greek romance by Xenophon Ephesius;[1] but when it is considered that this work was not published in the lifetime of Luigi da Porto, I do not think the resemblance so strong as to induce us to believe that it was seen by that

[1] Anthia, the heroine of this romance, takes a soporific draught in order to avoid a distasteful marriage. On awaking in the vault where she had been deposited, she is carried off by robbers who had violated the sepulchre for the sake of abstracting valuables. See vol. i. p. 81.

Homer, in his Odyssey, speaks of nepenthe, the very name of which marks it as an anæsthetic, although authors differ as to whether it was a preparation of opium or Indian hemp boiled in wine. Pliny, Dioscorides, and other ancient philosophers, speak repeatedly of mandragora, a similar preparation of the *atropa mandragora*, a plant belonging to the belladonna or deadly nightshade family.

> "Iago. . . . Not poppy, nor mandragora,
> Nor all the drowsy syrups of the world,
> Shall ever medicine thee to that sweet sleep
> Which thou ow'dst yesterday."
>
> Othello, act iii. sc. 3.

The power possessed by preparations of this plant of producing anæsthesia has been proved by Dr. B. W. Richardson. It was certainly used by the ancients to produce insensibility to pain before the performance of operations involving incision, cautery, or acupuncture. Herodotus and other ancient writers tell us that the Scythians used for the same purpose a decoction of hemp, which must have closely resembled the *bhang* or *hashish* of the modern Orientals in its effects. Dioscorides and Pliny also speak of the Memphite stone, *lithos Memphites*, which was used to produce local anæsthesia. It was pounded, mixed with strong vinegar, into a paste, and applied to the part desired. From the description given, this stone must have been a kind of marble, or some other form of calcium carbonate, which, by the action of the acetic acid in the vinegar, would give off carbonic acid gas, which, as has been proved in our own times by Thibaud, Follin, and others, is a strong local anæsthetic. The ancient Assyrians, according to Aristotle, employed compression of the veins of the neck to produce anæsthesia in young men who were about to undergo the painful ceremony of circumcision, a fact fully confirmed by the experiments of Dr. Flemming some twenty years since. The Chinese, according to a MS. of the third century of our era, translated by M. Stanislas Julien, constantly used a preparation of Indian hemp as an anæsthetic.

Various preparations of mandragora and other plants appear certainly to have been used for anæsthetic purposes in the middle ages . . . Prisoners condemned to the rack and thumbscrew could, by bribery or interest, easily procure from their jailers a potion that would render them nearly insensible to torture. The draught administered to Juliet was evidently of this kind, although its prolonged effects must be looked on as a flight of poetical imagination. See Freeman on Anæsthetics, pp. 5-7.

novelist. His Giuletta is evidently borrowed from the 33d novel of Massuccio, which must unquestionably be regarded as the ultimate origin of the celebrated drama of Shakspeare, though it has escaped, as far as I know, the notice of his numerous commentators. In the story of Massuccio, a young gentleman, who resided in Sienna, is privately married by a friar to a lady of the same place, of whom he was deeply enamoured. Mariotto, the husband, is forced to fly from his country, on account of having killed one of his fellow-citizens in a squabble on the streets. An interview takes place between him and his wife before the separation. After the departure of Mariotto, Giannozza, the bride, is pressed by her friends to marry: she discloses her perplexing situation to the friar, by whom the nuptial ceremony had been performed. He gives her a soporific powder, which she drinks dissolved in water; and the effect of this narcotic is so strong that she is believed to be dead by her friends, and interred according to custom. The accounts of her death reach her husband in Alexandria, whither he had fled, before the arrival of a special messenger, who had been despatched by the friar to acquaint him with the real posture of affairs. Mariotto forthwith returns in despair to his own country, and proceeds to lament over the tomb of his bride. Before this time she had recovered from her lethargy, and had set out for Alexandria in quest of her husband, who meanwhile is apprehended and executed for the murder he had formerly committed. Giannozza, finding he was not in Egypt, returns to Sienna, and learning his unhappy fate, retires to a convent, where she soon after dies. The catastrophe here is different from the novel of Luigi da Porto and the drama of Shakspeare, but there is a perfect correspondence in the preliminary incidents. The tale of Massuccio was written about 1470, which was long prior to the age of Luigi da Porto, who died in 1531, or of Cardinal Bembo, to whom some have attributed the greater part of the composition. Nor was it published till some years after the death of Luigi, having been first printed at Venice in 1535. It afterwards appeared in 1539, and lastly at Vicenza, 1731, 4to. These different editions vary as to some trifling incidents, but in all the principal circumstances, except those

of the catastrophe, the novel of Luigi da Porto coincides with that of Massuccio. In the dedication Luigi says, that while serving as a soldier in Friuli, the tale was related to him by one of his archers (who always attended him) to beguile the solitary road that leads from Gradisca to Udino. In this story the lovers are privately married by a friar. Romeo is obliged to fly on account of the murder of a Capulet. After his departure the bride's relations insist on giving her in marriage. She drinks a soporific powder dissolved in water, and is subsequently buried. The news of her death comes to Romeo before the messenger sent by the friar. He hastens to the tomb of Giuletta, and there poisons himself; she awakens from her trance before his death; he soon after expires, and Giuletta dies of grief. It is said in Johnson's "Shakspeare," that this story is related as a true one in Girolamo de la Corte's "History of Verona." It is also told as a matter of fact in the ninth of the second part of Bandello, which corresponds precisely with the tale of Luigi da Porto. Bandello's novel is dedicated to the celebrated Fracastoro, and the incident is said to have happened in the time of Bartolommeo de la Scala.[1] Luigi da Groto, surnamed the Cieco d' Adria, one of the early romantic poets of Italy, who wrote a drama on this subject, declares, that his plot was founded on the ancient annals of his country. In his drama the princess of Adria is in love with Latinus, who was the son of her father's bitterest enemy, and had slain her brother in battle. The princess is offered in marriage to the king of the Sabines:

[1] Of Bandello, Lodge, Wits Miserie, 1596, p. 47, says—"at tales he hath no equal, for Bandello is more perfit with him than his paternoster." Bandello's novel of R. and J. was published in Spanish at Salamanca in 1589. In Novelas Morales, Madrid, 1620, there is a Spanish version, bearing title Aurelio y Alexandra. The story is found further in the Treasurie of Auncient and Moderne Times, 1619. J. O. Halliwell-Phillipps, from whom the above observations are taken, quotes a curious extract, too long to insert here, from Breval's remarks on several parts of Europe, 1720, ii. p. 103. When at Verona the traveller came upon an old tomb, in which were two coffins, "which by the inscription yet legible upon the Stone, appeared to contain the Bodies of a young Couple that had come by their Death in a very Tragical manner about three Centuries before;" their history, as related by the Cicerone, was that of Romeo and Juliet. There is abundant evidence that the story was well known in England in Shakspeare's time.

in this distress she consults a magician, who administers an opiate. She is soon after found apparently dead, and her body is deposited in the royal sepulchre. Latinus, hearing of her decease, poisons himself, and comes in the agonies of death to the tomb of the princess. She awakens, and a tender scene ensues—the lover expires in the arms of his mistress, who immediately stabs herself. In this play there is a garrulous old nurse, and it appears, from the coincidence of several passages pointed out by Mr. Walker in his Memoir on Italian Tragedy, that the drama of Luigi da Groto must have been seen by Shakspeare. The story of Romeo and Juliet, which was thus popular and prevalent in Italy, passed at an early period into France. It was told in the introduction to a French translation of Boccaccio's "Philocopo" by Adrien Sevin, published in 1542, and is there related of two Slavonians who resided in the Morea. The lover kills his mistress's brother: he is forced to fly, but promises to return and run off with her: she meanwhile persuades a friar to give her a soporific potion for the convenience of elopement. A vessel is procured by the lover, but, not knowing the lady's part of the stratagem, he is struck with despair at beholding her funeral on landing. He follows the procession to the place of interment, and there stabs himself; when his mistress awakens she stabs herself also. From Bandello the tale was transferred into the collection of tragic stories by Belleforest, and published at Lyons, 1564. In this country it was inserted in Painter's "Palace of Pleasure," but it was from the metrical history of Romeus and Giuliet that Shakspeare chiefly borrowed his plot, as has been shown by many minute points of resemblance. It was by this composition that he was so wretchedly misled in his catastrophe, as to omit the incident of Juliet being roused before the death of her husband, which is the only novel and affecting circumstance in the tale of Luigi da Porto, and the only one in which he has excelled Massuccio. From the garbled and corrupt translations to which he had recourse, the English dramatist has seldom improved on the incidents of the Italian novels. His embellishments consist in the beauty and justness of his sentiments, and the magic of his language.

Besides the Romeo and Juliet of Shakspeare, and the Italian play already mentioned, there are two Spanish dramas on the subject of Romeo and Juliet; one by Fernando Roxas, who was contemporary with Shakspeare, and the other by the celebrated Lope de Vega. The former coincides precisely with Romeo and Juliet; in the latter, the names are changed, and the catastrophe is totally different. Thus the lover, who corresponds to Romeo, comes to lament at the tomb of his mistress, but without having taken poison, and the lady having recovered from the effects of the soporific draught, they fly to an old uninhabited chateau belonging to her father, which he seldom visited. Meanwhile the father resolves to console himself for the loss of his daughter by entering into a second marriage, and goes to celebrate the nuptial festival at the castle where the lovers had sought refuge. On his first arrival he beholds his daughter, and supposing her to be a spirit, he is struck with remorse. The lady aids the deception, reproaches him as the cause of her death, and declares that he can only obtain pardon by reconciling himself to her injured lover. On his sudden appearance the old man declares, that were his daughter yet alive, he would willingly bestow her on him in marriage; and the fond pair embrace this favourable opportunity of throwing themselves at the feet of the father, to claim fulfilment of his promise.

SABADINO DELLI ARIENTI,[1]

who comes next to Massuccio in the chronological order of Italian novelists, was a citizen of Bologna, and a man of some note in his own district. He is said to have been a great classical scholar, and to have written a valuable history of his native city. His tales, which are dedicated to Duke Hercules of Ferrara, are entitled Le Porrettane, because, as the author informs us, they were written for the amusement of the ladies and gentlemen who one season attended the baths of Porretta in the vicinity of Bologna.

[1] Le Porrettane, dove si tratta di settantuna Novelle, con amorosissimi documenti e dichiarazione dell anima; con una disputa e sentenza chi debba tenere il primo luogo il Dottore, o il Cavaliero, etc.

The date of the composition of these stories is supposed to be nearly the same with that of the first edition, which was published in 1483 at Bologna: Since that time there have been four or five impressions, the latest of which is earlier than the middle of the sixteenth century. Of the seventy-one novels which this author has written, some describe tragical events, but the greater number are light and pleasant adventures, or merely repartees and bon-mots. All of them are written in a style which is accounted barbarous, being full of Lombard phrases and expressions.

The second of Sabadino is from the tenth of Petrus Alphonsus, where a vine-dresser's wife is engaged with a gallant while her husband works in his vineyard. The husband returns, having wounded one eye, but the woman, by kissing him on the other, contrives her lover's escape. This is the forty-fourth of Malespini, twenty-third of Bandello, and sixteenth of the Cent Nouvelles Nouvelles. It also occurs in the Arcadia di Brenta; the Contes du Sieur d'Ouville, etc. etc.

20. Is a tolerable story of a knavish citizen of Araldo, who borrows twenty ducats from a notary. As the citizen refused to pay at the time he promised, and as no evidence existed of the loan, he is summoned, at the solicitation of the notary, to be examined before the Podestà. He alleges to his creditor, as an excuse for not appearing, that his clothes are in pawn, an obstacle which the notary removes by lending him his cloak. Thus equipped he proceeds to the hall of justice, and is examined apart from his creditor by the magistrate. He positively denies the debt, and attributes the charge to a strange whim which had lately seized the notary, of thinking everything his own property: "For instance," continues he, "if you ask him whose mantle this is that I wear, he will instantly lay claim to it." The notary being called in and questioned, answers of course as his debtor foretold, and is, in consequence, accounted a madman by all who are present. The judge orders the poor man to be taken care of, and the defendant is allowed to retain both the ducats and mantle.[1]

59. A gentleman of the illustrious family of Bolognini

[1] Timoneda, Patrañas, No. 18.

in Italy, entered into the service of Ladislaus, king of Sicily, and became a great favourite of his master. Being his huntsman, falconer, and groom, besides prime minister, he met with many accidents in the course of his employments: one day his eye was struck out by a branch of a tree, and on another occasion he was rendered lame for the rest of his life by falling over a precipice. His address, however, remained, and his knowledge of the art of succeeding in a court. On one occasion, while following Ladislaus to Naples, the bark in which he sailed was separated in a storm from the king's vessel, and seized by corsairs, who carried him to Barbary, and disposed of him to certain Arabians. By them he was conveyed to the most remote part of their deserts, and sold, under the name of Eliseo, to an idolatrous monarch in that region. At first he kept his master's camels, but rose by degrees to be his vizier and favourite. He filled this situation a long time, but at length the king died. It was the custom of the country, on an occasion of that sort, to cut the throats of all those who had discharged high employments about the person of the monarch, and inter them along with their master. Eliseo, of course, was an indispensable character at this ceremony. In an assembly of the great council and people, which was held preparatory to its celebration, he thus addressed them:—"My lords and gentlemen, I would esteem myself too happy to follow my master to the other world, but you perceive that being blind and lame, and of a delicate constitution, I cannot render him services so effectual as some other lords and gentlemen present, who are strong and well-made, and who, besides, having the use of their limbs, will reach him much earlier than I can. I am only fit for conversation, and to bring him the news of the state. After the funeral ceremonies, in which the great officers of his deceased majesty will readily officiate, you will chuse a king. I had best postpone my departure till the election is over, and bear the respects of the new sovereign to his predecessor." He then enlarged on the qualities which their future monarch should possess, and said such fine and popular things on this subject, that he not only obtained the respite he solicited, but was unanimously chosen king after the interment of the late sove-

reign and the officers of his household. Every nation has been fond of relating stories of the advancement of their countrymen in foreign lands by the force of talents. In this country, Turkey has generally been fixed on as the theatre of promotion. The above stories may perhaps appear dull to the reader; they are, nevertheless, a very favourable specimen of the merit and originality of Sabadino.

This author was the last of the Italian novelists who wrote in the fifteenth century, and

Agnolo Firenzuola

is the first of the succeeding age. This writer was an inhabitant of Florence, and an abbot of Vallombrosa; but his novels, which are ten in number, are not such as might be expected from his clerical situation. Most of them are interwoven in his Ragionamenti, printed at Florence, 1548. He tells us that a mistress, who lived with him, intended *tessere ragionamenti*, but that she died of a fever before she could execute this design, which, while on her death-bed, she solicited him to accomplish. This story is probably feigned, but it seems a singular fiction for an ecclesiastic.

The first tale of Firenzuola is one that has become very common in modern novels and romance. A young man being shipwrecked on the coast of Barbary, is picked up by some fishermen, and sold to the bashaw of Tunis. He there becomes a great favourite of his master, and still more of his mistress, whom he persuades not only to assist in his escape, but to accompany him in his flight. The seventh is a story repeated in many of the Italian novels. A person lays out a sum to be paid as the dowry of a young woman when she is married. The mother, in order to get hold of this money, comes to the benefactor, accompanied by her daughter, and a person who assumed the character of husband. The donor insists that the new-married couple should remain all night in his house, and assigns them the same apartment. Firenzuola had this story from the fourteenth of Fortini, and it has been imitated in the novels of Grazzini, called il Lasca (Part 2, N.

10). Most of the other tales of Firenzuola, in which the chief characters are nuns and monks, can hardly be extracted. They are all, however, accounted remarkable for that elegance of style which distinguishes the works of Firenzuola. These consist of two dialogues on beauty, a few comedies, and a free translation of the Ass of Apuleius.

About the same time with Firenzuola lived Luigi da Porto, whose novel has already been mentioned, and the celebrated Molza, who wrote a hundred novels, all of which have been lost except four, and none of them, while extant, obtained a reputation equal to his other works. Nearly at the same period in which Molza and Firenzuola flourished,

GIOVANNI BREVIO,

a Venetian canon of Ceneda, wrote six novels, which were accounted remarkable for the liveliness of their style. They were published at Rome along with his Rime in 1545, 8vo. The first is the story of a lady who brought a lover to her house during the absence of her husband, who, returning unexpectedly, is surprised at the preparations for a supper, and in the heat of resentment upbraids his wife, and throws everything into confusion. Meanwhile the lover had fled unseen to the house of a neighbour, who, at his solicitation, came with him and reproached the husband for breaking up a party he was entertaining, and for whose accommodation the lady had favoured him with the loan of the house.

2. A priest extorts money by passing for a cardinal.[1]

3. Is the story of a father ruined by the extravagance of children, who afterwards neglect him. He pretends he has found a treasure. They treat him well for the rest of his life, but find empty coffers at his death. It is difficult to understand what comfort the father could receive in the attention or caresses of such a family. This novel is

[1] This story is one not of Brevio's, but No. 2 of Marco Cademosto da Lodi. But the novels of both were printed together at Milan in 1799; hence probably Dunlop's error. Etienne, in the Apologie pour Hérodote, has a similar tale.—LIEB.

the subject of Piron's comedy of the Fils Ingrats, afterwards published by him under the title of L'Ecole des Pères, the representation of which, in 1728, was the epoch of the revival of the Comedie Larmoyante. In the drama, however, the fiction of the treasure is invented by the father's valet, and entraps the young men into a restitution of the wealth they had obtained, in order to get the whole by this proof of disinterested affection. The story is also in the Pieuses Récréations d'Angelin Gazeé, and is told in the Colloquia Mensalia of Luther, among other examples, to deter fathers from dividing their property during life among their children—a practice to which they are in general little addicted.[1]

4. Is the renowned tale of Belfagor. This story, with merely a difference of names, was originally told in an old Latin MS., which is now lost, but which, till the period of the civil wars in France, remained in the library of Saint Martin de Tours. But whether Brevio or Machiavel first exhibited the tale in an Italian garb, has been a matter of dispute among the critics of their country. It was printed by Brevio during his life, and under his own name, in 1545; and with the name of Machiavel, in 1549, which was about eighteen years after that historian's death. Both writers probably borrowed the incidents from the Latin MS., for they could scarcely have copied from each other. The story is besides in the Nights of Straparola [Notte ii. 4], but much mutilated; and has also been imitated by La Fontaine. The following is the outline of the tale, as related by Machiavel. All the souls which found their way to hell, complained that they had been brought to that melancholy predicament by means of their wives:[2]

[1] This tale is also da Lodi's No. 4. Cf. v. d. Hagen's "Gesammt Abenteuer," No. 49, and Sercambi, Novelle, No. 12.

[2] In Vanbrugh's play of The Provoked Wife, Sir John Brute says (Act I. Sc. 2): "Sure if women had been ready created, the devil instead of having been kicked down into Hell had been married." Cf. the Italian proverb, "Le donne sanno un punto più del diavolo," and Dante:—

"Ed io che posto son con loro in croce,
Jacopo Rusticucci fui; e certo
La fiera moglie più ch'altro mi nuoce."
Inferno, xvi. 43-45.

Minos and Rhadamanthus reported the case to Pluto, who summoned an infernal council to consult on the best mode of ascertaining the truth or falsehood of such statements. After some deliberation it was determined, that one of their number should be sent into the world, endowed with a human form, and subjected to human passions; that he should be ordered to choose a wife as early as possible, and after remaining above ground for ten years, should report to his infernal master the benefits and burdens of matrimony. Though this plan was unanimously approved, none of the fiends were disposed voluntarily to undertake the commission, but the lot at length fell on the arch-demon Belfagor.[1] Having received the endowments of a handsome person, and abundant wealth, he settled in Florence under the name of Roderic of Castile, and gave out that he had acquired his fortune in the east. As he was a well-bred gentleman-like demon, he found no difficulty in being introduced to the first families of the place, and of obtaining in marriage a young woman of high rank and unblemished reputation. The expense of fine clothes and furniture, for which his wife had a taste, he did not grudge, but as her family were in indifferent circumstances, he was obliged to fit out her brothers for the Levant. His lady, too, being somewhat of a scold, no servant remained long with him, and all were of course more anxious to waste than save their master's substance. Finally, being disappointed in his hopes of obtaining remittances from his brothers-in-law, he is forced to escape from his creditors. During their pursuit he is for some time concealed by a peasant whose fortune he promises to make in return. Having disclosed to him the secret of his real name and origin, he undertakes to possess the daughter of a rich citizen of Florence, and not to leave her till the peasant comes to her relief. As soon as the countryman hears of the young lady's possession, he repairs to her father's house, and promises to cure her by a certain form of exorcism. He then approaches the ear of the damsel; "Roderic," says he, "I am come; remember

[1] Belphagor, *i.e.* Baal-Peor, who seems to have been worshipped as the patron deity of generation among the Moabites, Midianites, etc.

your promise." "I shall," whispers he; "and, to make you still richer, after leaving this girl I shall possess the daughter of the king of Naples." The peasant obtains so much fame by this cure, that he is sent for to the Neapolitan princess, and receives a handsome reward for the expulsion of Belfagor. At his departure the demon reminds him that he has fulfilled his promise, and that he is now determined to effect his ruin. In prosecution of this plan he possesses the daughter of Lewis VII. of France, and, as he anticipated, the peasant is immediately sent for. A scene is here described, resembling that in the fabliau Le Vilain Médecin, and Molière's Médecin malgré lui. The rustic was forcibly carried to the capital of France, and, on his arrival, he in vain represented that certain demons were so obdurate they could not be expelled. The king plainly stated, that he must either cure his daughter or be hanged. All his private entreaties being unable to prevail on Belfagor to dislodge, he had recourse to stratagem. He ordered a scaffold with an altar to be erected, whither the princess was conducted, and mass performed, all which preparations Belfagor treated with profound contempt. In the middle of the ceremonies, however, as had been previously arranged, a great band, with drums and trumpets, approached with much clamour on one side. "What is this?" said Belfagor; "O, my dear Roderic," answered the peasant, "there is your wife coming in search of you." At these words Belfagor leaped out of the princess, and descended to hell to confirm the statement, the truth of which he had been commissioned to ascertain.[1]

[1] The story of the devil abandoning his prey rather than face the terrors of companionship with a female mortal is widely spread in different variants in Slavonic countries, whence it may perhaps have been introduced across the Adriatic to Italy. In the Zla Zena (Karajic's "Serbian Folk Tales," No. 37), a wife is so intent upon upholding her opinion in a trivial dispute with Mstislav, her husband, that she inadvertently steps into a pit. The husband at first resolves to leave her there, but subsequently relenting, lets down a rope to succour her; instead of rescuing her, however, he finds he has hauled up the devil, who some time previously had fallen into the pit; he was as white as snow on the side which had been next the woman. Mstislav is about to let go the rope, when the fiend beseeches him not to thus subject him to such intolerable companionship, and promises, if he will leave the wife in the pit, to recompense him—in this wise: the fiend engages to enter into the

The notion of this story is ingenious, and might have been productive of entertaining incident, had Belfagor been led, by his connubial connection, from one crime to another. But Belfagor is only unfortunate, and in no

daughter of King Bogomil, whence exorcism and medicine will prove alike ineffectual to banish him, while he promises to depart upon Mstislav's burning under the nostrils of the princess a particular herb which he indicates to him. Mstislav effects the cure as directed, and is raised to power in consequence; the fiend, however, when quitting, warns him that a repetition of the attempt upon anyone else will prove vain. Mstislav, however, now minister, is called on long afterwards to effect the similar cure of a neighbouring ruler's daughter who has become possessed. Upon his approaching the princess for the purpose, his old friend and accomplice, the fiend, asks him what he wants, and reminds him of the caution he had given him. Mstislav replies that he had come as a friend to apprise the devil that his wife, whom he had left in the pit, had escaped, and was seeking the fiend to revenge herself for his having induced her husband to abandon her. The fiend fled forthwith, and never returned among men. A very similar folk-tale is given in Stojanovic's "Ručke Pripovedke," p. 133, and the Polish story of Pan Twardowski, translated by Mr. Naake, of the British Museum, in his Slavonic Fairy Tales, bears considerable resemblance to it. In the Bohemian story of Käthe and the Demon (Wenzig, Westslavischer Märchenschatz), an unlovely peasant woman, who never during forty years of life found a partner on the village green, was one day invited to dance by a demon in human form. She had clasped her arms round his neck, and though her infernal partner bore her through the air to his usual residence, nothing could induce her to relax her arms, and he was obliged to present himself in this plight before Lucifer, who bids him get rid of her how best he may. He induces a charitable shepherd to relieve him of the burden, and Käthe transferred her arms with alacrity. The shepherd succeeds in throwing off his sheepskin coat, and with it her into a pool. The devil rewards him for his help by quitting at the previously concerted adjuration of the shepherd, one of the tyrannical rulers of the country whom he was dragging to hell, *at the full moon*. The same thing is repeated with a second wicked ruler or bailiff. At the third full moon it was the turn of the sovereign himself, whom the fiend preferred to surrender rather than face Käthe's return, with which the shepherd threatened him. Fernan Caballero has penned a similar story in her Andalusian Legends, but in this case it is from his mother-in-law that the devil flees.

The elements of these stories are traceable to the East, though whether imported into Europe by the Crusaders, by the Moors of Spain, or overland from Byzantium, it is difficult to determine. Its prevalence in Southern Slavonia would seem to favour the latter hypothesis. The story is really the same, though modified by adaptations to different circumstances, with the "Woodcutter and the Spirit" (Habicht Night, 1,001, I. p. 235. Behrnauer, Forty Vizirs, 277). Cf. Talmud, Meila 12, where the demon Benthamelion enters the daughter of the Emperor

respect guilty: nor did anything occur during his abode on earth, that testified the power of woman in leading us to final condemnation. The story of the peasant, and the possession of the princesses, bears no reference to the original idea with which the tale commences, and has no connection with the object of the infernal deputy's terrestrial sojourn.

This novel has suggested the plot of an old English comedy, called Grim, the Collier of Croydon, printed 1602; and also Belphegor, or the Marriage of the Devil, 1691.

Girolamo Parabosco,[1]

who lived about the year 1550, was a celebrated musician, and a poet like most of the other Italian novelists. Though born at Placentium, he passed the greater part of his life at Venice, where he acquired that intimate acquaintance with the manners of the inhabitants which is conspicuous in his work. His tales commence with an eulogy on that city, which he makes the theatre of their relation. He feigns that seventeen gentlemen, among whom were Peter Aretine, and Speron Speroni, agreed, according to a custom at Venice, to pass a few days in huts erected in the water, for the amusement of fishing, at a short distance from the city. The weather proving unfavourable for that diversion on their first arrival, they employed themselves with relating tales. This entertainment continued for three days, and, as each gentleman tells a story, the whole number amounts to seventeen. These, intermixed with songs and

of Rome in order to benefit his travelling companions, Rabbi, Simeon, and Josua, and is only to be expelled by them, who are thus enabled to win the Emperor's favour, and obtain the repeal of laws against the Jews. Here the demon acts, not, as it appears, from gratitude, but in pursuance of a special divine command. The humorous feature of flight at the approach of the sour woman is also wanting. In an early version of this Jewish legend, perhaps contemporary with the Crusades, the demon is called, as in the book of Tobit, "Asmodeus." (Gebet des Rabbi Simon ben Jochai; Jellinek, Bret ha Midrasch, Acad. Leipzig, iv. 117. See also Wiener Presse, Feuilleton, Juni 28, 1872, which contains a full account of the Talmud legend, and Landau, Beiträge, 1875, p. 74, 75. See also supra, vol. i., supp. note Merlin.

[1] Diporti di Girolamo Parabosco.

reflections, were published first at Venice without date, and afterwards at the same place in 1552 and 1558. Some of these stories are tragical, and others comical. Though there were no ladies present, and Peter Aretine was of the party, the tales are less immoral than most imitations of Boccaccio. It is needless, however, to give any examples, as they are of the same species with other Italian novels—had little influence on subsequent compositions, and possess no great interest or originality: thus, the 2d of Parabosco coincides with the 41st of Massuccio; the 4th has been suggested by the 10th of the 4th day of Boccaccio; the 1st part of the 5th is from the Meunier d'Aleus, through the medium of the 106th of Sacchetti, the 2d part is from the 8th of the 8th day of the Decameron, etc. etc. There are nine stories in the first day of Parabosco, and seven in the second, which concludes with the discussion of four questions, as whether there is most pleasure in hope or enjoyment. In the third day there is only one tale, and the rest of the time is occupied with the relation of bon mots, which are methodically divided into the defensive, aggressive, etc. They are in general very indifferent: a musician playing in a brutal company, is told he is an Orpheus. A man performing on a lute asserts he had never learnt to play, and is desired to reserve his assurances for those who suppose he has. One boasted he knew a knave by sight, whence it is inferred by a person present, that he must have often studied his mirror, etc. etc. Though Parabosco has only left seventeen novels, it would appear that he had intended to favour the public with a hundred, which must have been nearly ready for publication from what he says in one of his letters.—"Spero fra pochi giorni mandar fuora Cento Novelle; diciasette delle quali per ora n' ho mandato in questi miei Diporti."

Marco Cademosto da Lodi[1]

was an ecclesiastic, and lived in the Roman court during the pontificates of Leo X. and Clement VII., by both of whom he was patronized. His six novels were printed at

[1] Sonetti ed altre rime, con alcune Novelle.

Rome, in 1543, along with his *rime*, for he too was a poet, like the other Italian novelists. He informs us in his procœmium, that he had lost twenty-seven tales he had written during the sack of Rome, all of which were founded on fact: of the six that remain, the only one that is tolerable is that of an old man, who, by will, leaves his whole fortune to hospitals. An ancient and faithful servant of the family having learned the nature of this iniquitous testament, informs his master's sons. In the course of the night on which the old gentleman dies, he is removed to another room, and the domestic, in concert with the young men, lies down in his place; he then sends for a notary, and dictates a will in favour of his master's sons, bequeathing himself, to their no small disappointment, an enormous legacy.[1]

We shall be detained but a short while with the remaining Italian novelists, as they have in a great measure only imitated their predecessors, and frequently indeed merely repeated, in different language, what had formerly been told.

The succeeding novelists are chiefly distinguished from those who had gone before them by more frequent employment of sanguinary incidents, and the introduction of scenes of incredible atrocity and accumulated horrors.[2] None of their number have carried these to greater excess than

Giovanni Giraldi Cinthio,[3]

author of the Ecatommithi, and the earliest of the remaining novelists, who, from their merit or popularity, are at all worthy of being mentioned. Cinthio was born at Ferrara, early in the sixteenth century; he was secretary to Hercules II., duke of Ferrara, and was a scholar and poet of some eminence. His death happened in 1573, but farther notices concerning his life may be found in Barotti's

[1] Cf. also Granucci, Piacevoli Notte, Venezia, 1574, l. 2, p. 157, etc.

[2] The art of the period in painting and miniature also reflects this truculent tendency.

[3] Gli ecatommithi, overo Cento Novelle di Giraldi Cinthio.

"Defence of the Ferrarese Authors against the Censure of Fontanini." It would appear from an address with which he concludes, that his tales had been written at an early period of life, and retouched after a long interval:—

> Poscia ch' a te, lavor de miei primi anni,
> Accio c' habbia nel duol qualche ristoro,
> Mi chiaman nell età grave gli affanni, etc.

and again,

> Dunque se stata sei gran tempo occolta,
> O de miei giovenili anni fatica,
> In cui studio gia posi, e cura molta.

The novels of Cinthio were first printed in 1565, at Monreale, in Sicily, 2 vols. 8vo.; afterwards at Venice, 1566; and thirdly, at the same place, in 1574. Though the title of Ecatommithi imports, that the book contains a hundred tales, it in fact consists of a hundred and ten; as there are ten stories in the introduction which precedes the first decade. The whole work is divided into two parts, each of which includes five decades, and every decade, as the name implies, comprehends ten stories.

The introduction contains examples of the happiness of connubial, and the miseries of illicit love. The 1st decade is miscellaneous; 2. Histories of amours carried on in opposition to the will of relatives or superiors; 3. Of the infidelity of wives and husbands; 4. Of those who, laying snares for others, accomplish their own ruin; 5. Examples of connubial fidelity in trying circumstances; 6. Acts of generosity and courtesy; 7. Bon mots and sayings; 8. Examples of ingratitude; 9. Remarkable vicissitudes of fortune; 10. *Atti di Cavalleria* (Knightly Deeds).

Cinthio deduces the relation of these multifarious tales from the sack of Rome in 1527. He feigns, that on account of the confusion and pestilence by which that event was followed, ten ladies and gentlemen sailed for Marseilles, and, during the voyage, related stories for each other's entertainment. Thus, in many external circumstances, Cinthio has imitated Boccaccio; as in the escape from the pestilence, which is the cause of the relation of many Italian novels—the number of the tales—the Greek

appellation bestowed on them, and the limitation to a particular subject during each day. In the tales, however, little resemblance can be traced. The style of Cinthio is laboured, while extravagance and improbability are the chief characteristics of his incidents. It is asserted, in a preface to the third edition of the Ecatommithi, that all the stories are founded on fact; but certainly none of the Italian novels have less that appearance, except where he has ransacked the ancient histories of Greece and Rome for horrible events. At the end of the 5th decade, the story of Lucretia is told of a Dalmatian lady. The 3rd of the 8th decade, where a Scythian princess agrees with her sister's husband to murder their consorts, and afterwards ascend the throne, by poisoning the old king, over whose dead body his guilty daughter drives her chariot, is nothing more than the story of Tullia and Lucius Tarquinius Superbus. Sometimes Cinthio has only given a dark and gloomy colouring to the inventions of preceding novelists. For example, the 4th of the 4th decade, is just the story of Richard Minutolo in the Decameron, except that the contriver of the fraud is a villainous slave, instead of a gay and elegant gentleman, and that the lady, on the artifice being discovered, stabs the traitor and herself, in place of being reconciled to her lover, as represented by Boccaccio.

Of the stories which are his own invention, the 2d tale of the 2d decade is a striking example of those incidents of accumulated horror and atrocity, in which Cinthio seems to have chiefly delighted, and which border on the ludicrous when carried to excess. Orbecche, daughter of Sulmone, king of Persia, fell in love with a young Armenian, called Orontes, and for his sake refused the hand of the prince of Parthia, who had been selected as her husband by her father. Sulmone long remained ignorant of the cause of her disobedience, but at last discovered that she was privately married to Orontes, and had two children by him. The unfortunate family escaped from his vengeance, and resided for nine years in an enemy's country. At the end of this period Sulmone feigned that he had forgiven his daughter, and persuaded her husband to come to the capital of Persia with his two children, but embraced

an opportunity of making away with them at the first interview. On the arrival of his daughter, who followed her husband to Persia, he received her with apparent tenderness, and informed her he had prepared a magnificent nuptial present. He then invited her to lift a veil which concealed three basons. In one of these she found the head of her husband, and in the two others the bodies of her children, and the poniards with which they had been slain still remaining in their throats. Orbecche seized the daggers, presented them to her father, and begged he would complete his vengeance. The king returned them with a ghastly composure, assuring her that no farther revenge was desired by him. This *sang froid*, which seemed so ill warranted by circumstances, exasperated Orbecche to such a degree, that she threw herself on her father, and forthwith despatched him. No other person now remaining to be massacred, (as her mother and brother had been slain by Sulmone, in the early part of his reign,) she plunged one of the poniards into her own bosom.[1] On this tale, as on several others of the Ecatommithi, the author himself has founded a tragedy, which is one of the most ancient and most esteemed in the Italian language.

The 7th of the 3rd decade, which is much in the same style, though more interesting and pathetic, has furnished Shakspeare with the plot of the tragedy of Othello. Desdemona, a Venetian lady, being struck with admiration at the noble qualities of a Moor, called Othello,[2] married him in defiance of her kindred, and accompanied him to Cyprus, where he had received a high command from the republic. The Moor's standard-bearer, or *ancient*, who was a great favourite of his master, became enamoured of Desdemona. Exasperated at her refusal to requite his affection, and jealous of the Moor's captain, whom he believed

[1] This tale is, however, probably derived from the story of Julius Sabinus and Eponina, with which it agrees in the matter of the two secretly born children, and the nine years' exile. See Plutarch, Moralia, iv. 513, ed. Tauch. (Amatorius, c. 25), Tacitus, Hist. 4, 67.—LIEB.

[2] Dunlop calls him Othello, after Shakspeare, but Cinthio gives him no name.—LIEB.

to be her favoured lover, he resolved on the destruction of both. The captain having been deprived of his command, for some military offence, and the ensign understanding that Desdemona solicited her husband with much earnestness for his restoration, seized this opportunity of instilling suspicion into the mind of the Moor. He afterwards stole a handkerchief which she had received from her husband, and which the ensign informed him had been bestowed on the captain. The jealousy of the Moor received strength, when, on asking his wife for the handkerchief, he found she was unable to produce it, and was confirmed by the ensign afterwards contriving to show it to the Moor in the hands of a woman in the captain's house. Othello now resolved on the death of his wife and the captain. The ensign was employed in the murder of the latter: he failed in the attempt, but afterwards, in concert with the Moor, despatched Desdemona, and pulled down part of the house, that it might be believed she had been crushed in its ruins. Soon after Othello conceived a violent hatred against the ensign, and deprived him of the situation he held. Enraged at this treatment, he revealed to the senate the crimes of his master, who was in consequence recalled from Cyprus. The torture to which he was brought had no effect in extorting a confession. Banishment, consequently, was the only penalty inflicted, but he was afterwards privately murdered in the place of his exile by the relations of Desdemona. The ensign subsequently expired on the rack, to which he was put for a crime totally unconnected with the main subject of the novel.

It may be remarked, that in the drama of Shakspeare, Iago[1] is not urged on, as in Cinthio, by love turned to hatred, but by a jealousy of the Moor and his own wife, and resentment at the promotion of Cassio. He also employs his wife to steal the handkerchief, which in the novel he performs himself. On this theft the whole proof against Desdemona[2] rests, both in the play and novel; but in the

[1] The name "Iago" occurs in the Historie of Cambria, 1584, p. 59. Halliwell, Memoranda.

[2] "In some places in the first folio [edition] the name of Othello's perfect wife is given as Desdemon, corresponding to the Greek for *unfortunate*."—*Ibid.*

latter the Moor insists on seeing it in the captain's hands, and the ensign contrives to throw the handkerchief into the possession of the captain, which in the drama is the result of chance. The character also of the Moor is entirely the invention of the English poet. Shakspeare's noble Othello is in Cinthio sullen, obstinate, and cruel. The catastrophe, too, as was necessary for theatrical exhibition, has been greatly altered.

In all these important variations, Shakspeare has improved on his original. In a few other particulars he has deviated from it with less judgment; in most respects he has adhered with close imitation. The characters of Iago, Desdemona, and Cassio, are taken from Cinthio with scarcely a shade of difference. The obscure hints and various artifices of the villain to raise suspicion in the Moor, are the same in the novel and the drama. That scene where Othello's jealousy is so much excited, by remarking the gestures of Cassio, is copied from the Italian, as also his singular demand of receiving ocular demonstration of the guilt of Desdemona.

The 10th novel of the 5th decade has furnished to Dryden that part of his tragedy of Amboyna which relates to the rape of Isabinda by Harman.

In the 6th of the 6th decade, we are told, that Livia, a noble Italian matron, had a son, who was unfortunately stabbed in a quarrel with a young man of his own age. His enemy flying from the officers of justice, unconsciously seeks and obtains refuge in the house of the mother of the deceased, who had not yet been informed of her son's fate. After she had given her word for the security of the fugitive, her son's dead body is brought home, and by the arrival of the officers in pursuit, she discovers that she harboured his murderer. From a strict sense of honour she refuses to deliver him up, and about half an hour afterwards adopts him in the room of the child she had lost. This story is the underplot of Beaumont and Fletcher's "Custom of the Country," where Guiomar, a widow lady of Lisbon, protects Rutilio when she supposed that he had killed her son Duarte, whom he had left for dead, after a scuffle in the streets. Don Duarte, however, recovering from his wound, the lady accepts Rutilio as her

husband. Part of Cibber's comedy, Love makes a Man, is founded on a similar incident.[1]

The 5th novel of the 8th decade, which has suggested the comedy of Measure for Measure, is equally sanguinary and improbable with the story of the Moor. A young man of Inspruck is condemned to be beheaded for having ravished a young woman in that city. His sister goes to solicit his pardon from the chief magistrate, who was reputed a man of austere virtue and rigid justice. On certain conditions he agrees to grant her request, but these being fulfilled, he presents her on the morning which followed her compliance, with the corpse of her brother. The emperor Maximin having been informed of this atrocious conduct, commands the magistrate to marry the woman he had betrayed, that she might be entitled to his wealth. He then orders the head of the culprit to be struck off; but when the sentence is on the point of execution, the bridegroom is pardoned at the intercession of the lady he had been forced to espouse. Many stories of a villainy of this nature were current about the time that Cinthio wrote his Ecatommithi. A similar crime was, in the fifteenth and sixteenth centuries, believed of a favourite of Lewis XI. of France, and in the 17th chapter of Etienne's "Apology for Herodotus," it is attributed to the Prevost de la Vouste; but there the lady sacrifices her honour for the sake of a husband, and not of a brother. We also read in Lipsii Monita et Exempla Politica [Antwerp, 1613, 4 cap. 8] that Charles the Bold, duke of Burgundy, executed one of his noblemen for an offence of this infernal description,[2] but previously, as in the novel of Cinthio, compelled him to espouse the lady he had deceived, —a story which is related in the Spectator (No. 491). A like treachery, as every one knows, was at one period attributed to Colonel Kirke.[3]

[1] The immediate source of Beaumont and Fletcher's work was, however, rather Cervantes' romance of Los Trabajos de Persiles y Sigismunda, which in its turn is an imitation of Heliodorus' "Theagenes and Chariclea" (see F. W. V. Schmidt, Beitr. zur Gesch. der Rom. Poes., p. 179, etc.). Cf. also Dolopathos, Loiseleur des Longchamps, Fab. Ind. P. ii. p. 225, and Massmann on the Kaiser Chronik, v. 5905.—LIEB.

[2] See Barante, Histoire des Ducs de Bourgogne.

[3] See Douce, Illust. of Shakspeare, 1839, p. 95. The same story

The immediate original, however, of Measure for Measure, was not the novel of Cinthio, but Whetstone's play of Promos and Cassandra, published in 1578. In that drama the crime of the brother is softened into seduction: nor is he actually executed for his transgression, as a felon's head is presented in place of the one required by the magistrate. The king being complained to, orders the magistrate's head to be struck off, and the sister begs his life, even before she knows that her brother is safe. Shakspeare has adopted the alteration in the brother's crime, and the substitution of the felon's head. The preservation of the brother's life by this device might have been turned to advantage, as affording a ground for the intercession of his sister; but Isabella pleads for the life of Angelo before she knows her brother is safe, and when she is bound to him by no tie, as the duke does not order him to marry Isabella. From his own imagination Shakspeare has added the character of Mariana, Angelo's forsaken mistress, who saves the honour of the heroine by being substituted in her place. Isabella, indeed, had refused, even at her brother's entreaty, to give up her virtue to preserve his life. This is an improvement on the incidents of the novel, as it imperceptibly diminishes

occurs in Tragica seu tristium historiarum de poenis criminalibus et exitu horribili eorum qui impietate, etc., ultionem divinam provocarunt, etc., libri ii.; Islebiae, 1598, l. i. p. 107. Here the date is 1547, and the actor a dux Hispanus, who behaves in the same treacherous way to the wife of a citizen who had been guilty of homicide, and is condemned by Gonzaga, duke of Ferrara, to marry the woman he had betrayed, and then to be crucified. In reckoning this among the stories of Belleforest, Dunlop seems to have followed an error of Douce's.—Lieb. See also Goulart's "Admirable and Memorable Histories," 1607, quoted by Halliwell Phillipps, and the Heptameron of Civil discourses, 1582.

"In the year 1547 a citizen of Comun was cast into prison upon an accusation of Murder, whom to deliver from the judgement of death his wife wrought all means possible. Therefore comming to the Captaine that held him prisoner, she sued to him for her husband's life, who, upon condition of her yeelding to his lust and payment of 200 ducats, promised safe deliverance for him. The poore woman, seeing that nothing could redeem her husband's life, but losse and shipwrack of her own honestie, told her husband, who willed her to yeeld to the captain's desire, and not to pretermit so good an occasion; wherefore she consented; but after the pleasure past, the traiterous and wicked captaine put her husband to death notwithstanding."—Beard's "Theatre of God's Judgements, 1612," quoted by Halliwell-Phillipps.

our sense of the atrocity of Angelo, and adds dignity to the character of the heroine. The secret superintendence, too, of the duke over the whole transaction, has a good effect, and increases our pleasure in the detection of the villain. In the fear of Angelo, lest the brother should take revenge "for so receiving a dishonoured life, with ransom of such shame," Shakspeare has given a motive to conduct which, in his prototypes, is attributed to wanton cruelty.

The 9th of the 10th decade, which relates to an absurd competition between a Pisan general and his son for the reward assigned to the person who had performed the most gallant action against the enemy, is the foundation of Beaumont and Fletcher's tiresome tragedy the Laws of Candy. That drama opens with a ridiculous competition between Cassilane, general of Candy, and his son Antinous, as to which had performed the noblest exploit against the Venetians: the soldiers and senate decide in favour of the son, who thus becomes entitled, by the laws of Candy, to claim whatever he chuses. He very foolishly demands that a huge brass statue of his father should be set up on the Capitol, and is persecuted by his jealous parent, during the three last acts, with unrelenting cruelty.

Of all the tragic stories of Cinthio, the only one truly pathetic is that of a mother who by mistake poisons her only son in administering a draught to him while sick. The death-bed scene, in which the father commits the boy to the care of his mother; the beautiful picture of maternal care and tenderness by which it is succeeded—her feverish anxiety during his illness—her heartrending lamentations on discovery of the fatal error settling, on his death, into a black despair, which rejects all consolation, and thence, by a natural transition, rises to ungovernable phrensy, all wring the heart in a manner which leaves us to regret that this novelist had told so many stories of Scythian and Armenian tyrants, who massacre whole tribes and generations without exciting the smallest sympathy or emotion.

All the tales of Cinthio, however, are not of the sanguinary and melancholy nature of those already mentioned. Some of them, though tragic in their commencement, have

a happy conclusion, as the 6th of the 8th, in which the 68th of the Cento Novelle Antiche, and the Fabliau D'un Roi, qui voulut faire bruler le fils de son Seneschal, is applied to a Turkish bashaw and a Christian slave (see above, vol. ii. p. 49).

The 8th of the 9th decade is the story of a widow lady, who concealed a treasure in her house during the siege of Carthage. A daughter of the Roman soldier who had obtained this mansion being disappointed in love, resolved to hang herself; but in tying the rope she removed a beam which discovered the treasure, and completely consoled her for all misfortunes. This story was transferred to Painter's "Palace of Pleasure," under the name of the "Maids of Carthage." It seems also to have suggested the concluding incident of the old ballad the Heir of Linne, and the second part of "Sinadab fils de Médecin Sacan," one of Gueulette's "Contes Tartares."

Some of the novels of Cinthio are meagre examples of the generosity of the family of Este, and convince us that in the author's age nothing was more rare than genuine liberality. The 3rd of the 6th decade, however, is a remarkable instance of the continence of a duke of Ferrara, which has been told, in Luther's "Colloquia Mensalia," of the Emperor Charles V. [cap. 38, ed. 1621], and which I have also somewhere seen related of the Chevalier Bayard.

A few stories of this novelist are intended as comical. In the 3rd of the 1st decade, a soldier travelling with a philosopher and astrologer, the wise men mistake their military companion for a silly fellow; and as they were reduced to a single loaf of bread, resolve to cozen him out of his share. They accordingly propose that it should belong to the person who experiences the most delightful dream in the course of the ensuing night. The soldier, who perceived their drift, rose while they were asleep, eat the loaf, and on the morrow reported this substantial incident, as the dream with which he had been favoured. This story corresponds precisely with the eighteenth tale of Petrus Alphonsus, except that in the eastern original the actors are two citizens and a countryman: it is also related in Historia Jeschuae Nazareni [Lugd. Bat. 1705,

viii. p. 51], a life of our Saviour, of Jewish invention. From the sixteenth of Alphonsus, Cinthio has also derived a story (ninth of first decade,) of a merchant who loses a bag containing 400 crowns. He advertises it, with a reward to any one who finds it; but when brought to him by a poor woman, he attempts to defraud her of the promised recompense, alleging that, besides the 400 crowns, it contained some ducats, which he had neglected to specify in the advertisement, and which she must have purloined. The marquis of Mantua, to whom the matter is referred, decides, that as it wanted the ducats it could not be the merchant's, advises him again to proclaim his loss, and bestows on the poor woman the whole contents of the purse. In Alphonsus we have a philosopher instead of the marquis of Mantua: the merchant, too, pretends that there were two golden serpents, though he had only advertised the loss of one, which made his deceit more flagrant, as the omission was less probable. This story has been imitated in innumerable tales and facetiae, both French and Italian.

The whole of the 7th decade consists of jests and repartees: for example—The poet Dante dining at the table of Cane Della Scala, lord of Verona, that prince ingeniously contrived to throw all the bones which had been picked at table at the feet of Dante, and on the table being removed affected the utmost amazement at the appetite of a poet who had left such remains. "My lord," replied Dante, "had I been a *dog* (*cane*) you would not have found so many bones at my feet." Even this indifferent story is not original, being copied from the Dantis Faceta Responsio of Poggio, which again is merely an application to an Italian prince and poet of the Fabliau Les Deux Parasites (Le Grand, vol. iii. p. 95). The notion, however, of this absurd trick, is older even than the Fabliau, having been played, as Josephus informs us (book xii. c. 4, § 9), on the Jew boy Hyrcanus while seated at the table of Ptolemy, king of Egypt: "And being asked how he came to have so many bones before him, he replied, 'Very rightfully, my lord: for they are dogs that eat the flesh and bones together, as these thy guests have done, for there is nothing before them; but they are men that eat the flesh and cast

away the bones, as I have now done.' On which the king admired at his answer, which was so wisely made; and bid them all make an acclamation, as a mark of their approbation of his jest, which was truly a facetious one." [1]

Though both the comical and pathetic stories of the Ecatommithi be inferior to those introduced in the Decameron, the work of Cinthio ends perhaps more naturally. The termination of the voyage by the arrival at Marseilles is a better conclusion than the return to Florence. At the end of the whole there is a long poetical address, in which Cinthio has celebrated most of his eminent literary contemporaries in Italy, particularly Bernardo Tasso—

Compagno avendo il suo gentil Figliuolo.

Of all Italian novelists, Cinthio appears to have been the greatest favourite with our old English dramatists. We have already seen that two of the most popular of Shakspeare's plays were taken from his novels. Beaumont and Fletcher have been indebted to him for several of their plots; and the incidents of many scattered scenes in the works of these dramatists, as also of Shirley, may be traced to the same source. That spirit, too, of atrocity and bloodshed, which characterises the Ecatommithi, fostered in England a similar taste, which has been too freely indulged by our early tragic writers, most of whom appear to have agreed in opinion with the author of Les Amusemens de Muley Bugentuf—"on auroit toujours vu perir dans mes tragedies non seulement les principaux personnages mais les gardes memes; J'aurois egorgé jusques au soufleur." Horrible incidents, when extravagantly employed by the novelist or dramatic poet, are merely an abuse of art, to which they are driven by indigence of genius. It is easy to carry such repulsive atrocities to excess; but when thus accumulated, they rather excite a sense of ridicule, than either terror or sympathy. We shudder at the murder of Duncan and weep at the death of Zara,[2] but we can scarcely refrain from laughter at the last scenes of the "Andromana" of Shirley.

The next Italian novelist is

[1] See Disciplina Clericalis, ed. F. W. V. Schmidt, p. 148, etc.; Gladwin's "Persian Moonshee," p. ii. st. 35. [2] Voltaire's "Zaïre."

Antonio Francesco Grazzini,

who was commonly called Il Lasca (Mullet), the appellation he assumed in the Academia degli Umidi, to which he belonged, where every member was distinguished by the name of a fish. Lasca was spawned at Florence, in the beginning of the sixteenth century, and was one of the founders of the celebrated Academia Della Crusca. He is said to have been a person of a lively and whimsical disposition: he resided chiefly at the place of his birth, where he also died in 1583. The account of his life, written by Anton Maria Biscioni, which is a complete specimen of the accuracy and controversial minuteness of Italian biography, is prefixed to his Rime, printed at Florence in 1741.

The novels of Grazzini are reckoned much better than his poetry; they are accounted very lively and entertaining, and the style has been considered by the Italian critics as remarkable for simplicity and elegance. These tales are divided into three evenings (tre cene). None of these parts were published till long after the death of the author. The second evening, containing ten stories, was first edited. It appeared at Florence in 1743, and afterwards, along with the first evening, which also comprehends ten stories, at Paris, though with the date of London, in 1756. Of the third part, only one tale has hitherto been published.

In order to introduce his stories, Grazzini feigns that one day towards the end of January, some time between the years 1540 and 1550, a party of four young men met after dinner at the house of a noble and rich widow of Florence, for the purpose of visiting her brother, who resided there at the time. This widow had four young female relatives who lived in the house with her. A snow storm coming on, the company amuse themselves in a court with throwing snow-balls. They afterwards assemble round the fire, and, as the storm increased, the gentlemen are prevailed on to stay to supper, and it is resolved to relate stories till the repast be ready. As the party had little time for preparation, the tales of that evening are short; but at separating it is agreed that they should meet at the distance of a week and fortnight to relate stories more

detailed in their circumstances. Although the tales are lost, or at least not edited, which may be presumed to have been the longest, those that are published are of greater length than most of the Italian tales. Of these, many consist of tricks or deceptions practised on fools or coxcombs, which are invariably exaggerated and improbable. The best story in the work, though not free from these defects, is the first of the second evening, which turns on the extreme resemblance of a peasant to a rich fool, who resided in his neighbourhood, and who is accidentally drowned while they are fishing together. The peasant equips himself in the clothes which his companion had left on the bank of the river when he went in to dive for fish, and runs to the nearest house, calling help for the poor countryman. When the body is found, it passes for the corpse of the rustic, who assumes the manners of the deceased, takes possession of his house, and enjoys this singular heirship till death, without discovering the imposture to any one except his wife, with whom he again performs the marriage ceremony. The relatives of the deceased are not surprised that their kinsman should espouse the widow of a peasant, but are astonished at those gleams of intelligence which occasionally burst forth in spite of counterfeited stupidity. Stories of this nature are not uncommon in fiction, and have all probably had their origin in the Menechmi of Plautus. Idiots seem to have been the favourite heroes of Grazzini: he has another story [ii. 2] taken from one of the Fabliaux,[1] or perhaps from Poggio's "Mortuus Loquens," who is persuaded by his wife that he is dead. He suffers himself to be carried out for interment, but springs up on hearing himself disrespectfully mentioned by some one who witnessed the funeral. The tenth of the second night coincides with the seventh of Firenzuola, and the seventeenth of Fortini. The last story contains an account of a cruel, and by no means ingenious, trick practised by Lorenzo de Medicis on a physician of Florence.[2]

[1] See Val Schmidt, Beitraege zur Geschichte der Rom. Poesie, p. 25, etc.

[2] Le Grand, 4, 192; Montaiglon, No. 109, iv. 212; Le Villain de Bailleul, by Jean de Boves; see also v. d. Hagen, Gesammtabenteuer,

ORTENSIO LANDO,

a Milanese gentleman, was author of fourteen tales, inserted in his *Varii Componimenti*, printed at Venice, 1552, 8vo. The Italian writers inform us, that he early adopted the opinions of Luther, abandoned his country, and sought refuge in Germany. Little more is known concerning the incidents of the life of this heretical novelist. With regard to his tales, the author himself acquaints us that he imitated Boccaccio, which is the great boast of the novelists who wrote in the middle and towards the close of the sixteenth century; and of this resemblance they are as anxious to persuade their readers, as their predecessors had been to testify the truth and originality of their stories.

The chief excellence of the tales of Lando is said to consist in the grace and facility of the diction in which they are clothed. The 13th, however, though it wants the merit of originality, being taken from the fabliau of La Housse partie,[1] published by Barbazan, possesses, I think, intrinsic excellence. A Florentine merchant, who had been extremely rich, becoming sickly and feeble, and being no longer of any service to his family, in spite of his intercessions, was sent by his son to the hospital. The cruelty of this conduct made a great noise in the city, and the son, more from shame than affection, dispatched one of his own children, who was about six years of age, with a couple of shirts to his grandfather. On his [illegible] by his parent if he had executed the [illegible] only taker one shirt," replied he. [illegible] father." have kept the other," [illegible] shall [illegible] to the [illegible] effect [illegible]

remark[illegible]
instead [illegible]
vol. ii., [illegible]
[1] An[illegible]
coupés [illegible]

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remarks on No. 45, where, by an error, Boccaccio, iii. 3, is printed instead of iii. 8. Cf. also the Berichtigungen, at the end of vol. iii. and vol. ii., pp. lvi and lvii.

[1] And Legrand 4, p. 74; Le Bourgeois d'Abbeville ou la Housse coupée endeux; Montaiglon, i. 82.

pardon, and to conduct him home from his wretched habitation.[1]

Giovanni Francesco Straparola

is not one of the most esteemed Italian novelists, but none of them are more curious for illustrating the genealogy of fiction. Straparola was born at Carravaggio, but resided chiefly at Venice. The first part of his work, which he has been pleased to entitle Tredeci *piacevoli* notte, was printed at Venice in 1550, 8vo, and the second part at the same place, 1554. These were followed by four editions, comprehending the whole work. The stories amount in all to seventy-four, and are introduced by the fiction of a princess and her father being reduced to a private station, and attaching to themselves a select party of friends, who, for the sake of recreation, and to enjoy the cool air, as it was summer, entertain each other during night with relating stories.

Straparola has borrowed copiously from preceding authors. Thus the 3d of 1st night was probably taken from John of Capua's "Directorium," and originally derived from the Hitopadesa.

4th of 1st. Is from the 1st of 10th of the Pecorone, which has already been mentioned as the origin of Chaucer's "Man of Lawe's Tale" (see above, vol. ii. p. 169).

2d of 2d. Is from 2d of 2d of the Pecorone, or Les Deux Changeurs, in the Fabliaux (see above, vol. ii. p. 161).

3d of 2d. Is nothing more than an old mythological tale, though the metamorphosis it describes is a little less elegant than that of Daphne or Lodona.

4th of 2d. Machiavel and Brevio's story of "Belfagor" (see above, vol. ii. p. 186).

1st of 4th. That part where the Satyr laughs at an old man in tears attending the funeral of a child, whom he imagined to be his own, but who was, in fact, the son of

[1] Similar to this tale are the stories (1) quoted by Mone (Anzeiger, vii. 94, No. vii.), from Jan Leclerc's "Gekeuspiegel."

T. Wright's "Latin Stories," No. 26, and Hebel's "Schatzkässlein," 1811, p. 39.—Lieb.

the chaplain officiating at the ceremony, is from the romance of Merlin (vol. i. p. 146).

2d of 4th. From the Ordeal of the Serpent, in the romance of Vergilius (see above, vol. i. pp. 436-7. See Landau Beitraege, p. 129).

4th of 4th. Is from 2d of 1st of the Pecorone, already pointed out as the origin of the Merry Wives of Windsor, &c. (see above, vol. ii. p. 159).

3rd of 5th. The Fabliau of Les Trois Bossus.

1st of 6th. The first part is Poggio's "Nasi Supplementum." [Contes ou nouvelles recréations de Bonaventure des Periers. Nouv. 2—Lafontaine, Le Faiseur d'oreilles. —Grécourt, Poésies. Les cheveux et la réponse imprévu. Farce nouvelle d'un médecin . . . qui fait le nez à un enfant d'une femme grosse.] The second part, which relates to the reprisal of the husband, is from La Péche de l'Anneau, the 3d story of the Cent Nouvelles Nouvelles, which had been written in France before this time.

3d of 7th. From the 195th of Sacchetti (see above, vol. ii. p. 151, etc.).

2d of 8th. From Fabliau La Dame qui fut Escoliée.

4th of 8th. Is the 95th of the Cento Novelle Antiche, where a wine merchant, who sold his wine half mixed with water, miraculously loses the half of his gains.

6th of 8th. Is merely an expansion of the Clitella, one of Poggio's "Facetiae."

2d of 9th. Where the prince of Hungary, being in love with a woman of inferior condition, is sent by his father to travel, and finding on his return that she is married, expires by her side, and his mistress also dies of grief, is precisely the 8th of 4th day of the Decameron.

3rd of 10th. An adventure of Tristan's "in Ireland applied to an Italian prince,"

Is the common story of a lady freed by her favourite knight, when on the point of being devoured by a monster

5th of 12th. From 1st of 10th of the Decameron (see above, vol. ii. p. 338).

1st of 13th. Is the Insanus Sapiens, the 2d story in Poggio's "Facetiae."

2d of 13th. Is from the 1st of Sozzini,[1] an obscure Italian novelist of the fifteenth century. A certain person having purchased some capons from a peasant, tells him that he will receive payment from a friar, to whom he conducts him. When they are admitted to the holy man, the purchaser whispers in his ear, that the countryman had come to confess his sins; and then says aloud, that the priest will attend to him instantly. The peasant supposing that his debtor spoke of the money he owed for the capons, allows him to depart without paying their price; but on holding out his hand to receive it, he is desired to kneel down by the confessor, who immediately crosses himself and commences a Paternoster.

Straparola, however, has levied his heaviest contributions on the eighty novels of Jerome Morlini, a work written in Latin, and printed at Naples in 1520, 4to, but now almost utterly unknown, as there was but one edition, and even of this impression most of the copies were deservedly committed to the flames soon after the publication: there has been lately, however, a reprint at Paris from one of the copies still extant. Many of the tales of Straparola are closely imitated, and the last thirteen are literally translated from the Latin of Morlini. One of these is the common story of a physician, who said that the whole practice of physic consisted in three rules,—to keep the feet warm, the head cool, and to feed like the beasts, that is, according to nature.[2]

But although Straparola has copied largely from others, no one has suggested more to his successors. His work seems to have been a perfect storehouse for future Italian novelists, and the French authors of fairy and oriental tales. The 1st tale, which was itself partly suggested by the 52d of the Cent Nouvelles Nouvelles, and was separately published in the sixteenth century, is the origin of the second of Gueulette's "Tartar Tales," Sinadab fils du

[1] The real source seems, however, to be the concluding portion of the Fabliau of Les trois Aveugles de Compiègne.

[2] This story is not, however, according to Liebrecht, to be found in Morlini. A list of Morlini's stories, with brief analyses of some of them, is given by Liebrecht at the end of his German translation of the present work on pp. 494-498.

Médecin Sacan. Fontaine's "Faiseur d'oreilles et racommodeur de moûles," is from the first half of the 1st of 6th. The last part of the 1st of 8th is the often-repeated story Get up and bar the Door. In the conclusion of this tale of Straparola, there is a dispute between a husband and his wife who should shut the door. A stranger comes in, and uses unsuitable familiarities with the wife, who reproaches her husband with his patience, and is in consequence obliged to shut the door, according to agreement. The 2d of 8th may have suggested the Ecole des Maris of Molière, where two guardians, who are brothers, bring up their wards on different systems of education, the one on a rigid, and the other on a more lax system. The 5th of 8th is the origin of Armin's "Italian Tailor and his Boy," printed in 1609.

It is chiefly, however, as being the source of those fairy tales which were so prevalent in France in the commencement of the eighteenth century, that the Nights of Straparola are curious in tracing the progress of fiction. The northern elves had by this time got possession of Scotland, and perhaps of England, but the stories concerning their more brilliant sisterhood of the East, were concentrated, in the middle of the sixteenth century, in the tales of Straparola. Thus, for example, the third of the fourth is a complete fairy tale. A courtier of the king of Provino overheard the conversation of three sisters, one of whom said, that if married to the king's butler she would satisfy the royal household with a cup of wine; the second, that if united to the chamberlain she would weave webs of exquisite fineness; the third, that if the king espoused her she would bring him three children, with golden hair, and a star on their forehead. This conversation being reported at court, the king is so much delighted with the fancy of having children of this description that he marries the youngest sister. The jealousy of the queen-mother and the remaining sisters being excited by her good fortune, when the queen in due time gives birth to two sons and a daughter, they substitute three puppies in their place, and throw the children into the stream; they are preserved, however, by a peasant, who is soon enriched by their golden locks, and the pearls they shed instead of tears. Having

grown up they come to the capital, and the sisters, discovering who they are, resolve on their destruction. These women ingratiate themselves with the princess, and persuade her to send her brothers on a dangerous expedition, of which the object is to find the beautifying water, which, after many perils, they acquire by directions of a pigeon; and the singing apple, which they obtain by being clothed in enchanted vestments, which fright away the monster by whom the tree was guarded. But in their attempts, to gain the singing bird[1] they are retarded by being themselves converted into statues. The princess, however, arrives at the spot and takes the bird captive, by whose means they are disenchanted, and finally informed concerning their parentage. In whatever way it may have come to Straparola, this is precisely the story of the Princess Parizade, which forms the last of the Arabian Nights Entertainments, where a queen is promoted in the same manner as in Straparola, and persecuted in the same manner by the jealousy of sisters, whose last effort is persuading the young Princess Parizade to insist on her brothers procuring for her use the talking bird, the singing tree, and golden water. Madame D'Aulnoy's fairy tale of Belle Etoile has been copied either from the Arabian or Italian story. Indeed all the best fairy tales of that lady, as well as most others which compose the Cabinet des Feés, are mere translations from the Nights of Straparola. The 1st of 2d is Mad. D'Aulnoy's "Prince Marcassin,"[2] and 1st of 3d is her Dauphin. In the 3d of the 3d a beautiful princess, called Biancabella, is married to the king of Naples; but while he is absent prosecuting a war, his stepmother sends her to a desert, while her own daughter personates Biancabella on the king's return. The queen is succoured by a fairy, to whom she had shown kindness while in the shape of a fawn: by her means she is at length restored to her husband, and the guilty punished. This is the well-known story of Blanchebelle, in the Illustres Feés. That of Fortunio, in the same collection, is from the 4th of

[1] See Barlaam and Josaphat, p. 62, etc.

[2] See Lieb., note 219, Schmidt's "Straparola," 269, 285; Grimm, Den Myth. 648.

the 3d, where the departure of Fortunio from the house of his parents—the judgment he pronounces—the power of metamorphosis which he in consequence receives—his transformation into a bird—his mode of acquiring the princess in marriage—the whole of his adventure in the palace of the Syrens, and final escape from that enchanted residence, are precisely the same as in the well-known tale of Fortunio. In 1st of the 5th is the fairy tale of Prince Guerini, and the 1st of the 11th is the Maitre Chat, or Chat Botté, of Perrault, well known to every child in this country by the name of Puss in Boots. Straparola's cat, however, is not booted, and the concluding adventure of the castle is a little different: in the Italian tale, the real proprietor, who was absent, dies on his way home, so that Constantine is not disturbed in his possession; but in the Maitre Chat, the Cat persuades the Ogre, to whom it belonged, to change himself into a mouse, and thus acquires the privilege of devouring him. The 1st of 4th, 2d of 5th, 1st of 7th and 5th of 8th, are all in the same style; and some of them may perhaps be more particularly mentioned when we come to treat of the fairy tales which were so prevelent in France early in the eighteenth century.

But while the Nights of Straparola are thus curious in illustrating the transmission and progress of fiction,[1] few of them deserve to be analyzed on account of their intrinsic merit. The second of the seventh night, however, is a romantic story, and places in a striking light the violence of the amorous and revengeful passions of Italians. Between the main-land of Ragusa and an island at some distance, stood a rock entirely surrounded by the sea. On this barren cliff there was no building, except a church, and a

[1] Straparola deals abundantly in the supernatural. The old folk tale of the young man who wooed and won the King of Poland's daughter by his power to transform himself into an eagle, a wolf, and an ant, is given with scarcely any artificial modifications, whereas Ser Giovanni two centuries before was careful to exclude the fabulous from his tales. Straparola's tales were very popular in France, where many imitations of them appeared. The book underwent, according to Brakelmann, twenty-eight editions. The work, which is one of the most indecent of its kind, was prohibited by the Church in 1605, notwithstanding which, however, it was reprinted at Venice in 1608.—Landau, Beitraege, p. 130.

small cottage inhabited by a young hermit, who came to seek alms sometimes at Ragusa, but more frequently at the island. There he is seen and admired by a young woman, confessedly the most beautiful of the inhabitants. As she is neither dilatory nor ceremonious in communicating her sentiments, and as the hermit had received from her beauty corresponding impressions, nothing but a favourable opportunity is wanting to consummate their happiness. With consistent frankness of conduct, she requests her lover to place a lamp in the window of his cottage at a certain hour of the night, and promises that, if thus guided, she will swim to the hermitage. Soon as she spied the signal, she departed on this marine excursion, and arrived at the love-lighted mansion of the recluse. From his cell, to which she was conducted, she returned undiscovered, at the approach of dawn; and, emboldened by impunity, repeatedly availed herself of the beacon. At length she was remarked by some boatmen, who had nearly fished her up, and who informed her brothers of her amphibious disposition, the spot to which she resorted, and their suspicion of the mode by which she was directed. Her kinsmen forthwith resolve on her death. The youngest brother proceeds in twilight to the rock, and, in order that the signal might not be displayed, implores for that night the hospitality of the hermit. On the same evening the elder brothers privately leave their house in a boat, with a concealed light and a pole. Having rowed to that part of the deep which washed the hermitage, they placed the light on the pole. Their sister, who appears to have been ever watchful, departed from the island. When the brothers heard her approach, they slipped away through the water, and as the pole was fastened to the boat, they drew the light along with them. The poor wretch, who in the dark saw no other object, followed the delusion to the main sea, in which it was at length extinguished. Three days afterwards her body was washed ashore on the rock, where it was interred by her lover. Thus, adds the approving novelist, the reputations of the brothers and the sister were equally and at once preserved.

The first part of this tale was probably suggested by the classical fable of Hero and Leander. It is the subject

of a poem by Bernard le Gentil, entitled Euphrosiné et Melidor.[1]

Bandello,

who, in this country at least, is the best known of all the Italian novelists except Boccaccio, was born in the neighbourhood of Tortona. He resided for some time at Milan, where he composed a number of his novels, but, wearied with the tumults and revolutions of that state, he retired, in 1534, to a village in the vicinity of Agen in France. Here he revised and added to his novels, which some friends had recovered from the hands of the soldiers who burned his house at Milan. In 1550 he was raised by Francis I. to the bishopric of Agen, where he died in 1562. His tales were first published at Lucca, 1554, 4to. In the complete editions of Bandello, the work is divided into four parts, the first, second, and third parts containing fifty-nine stories, and the fourth twenty-eight. The whole are dedicated to Ippolita Sforza, though she died before their publication, because it was at her desire that the work was originally undertaken. Besides this general dedication, each novel is addressed to some *Valoroso Signore* or *Chiarissima Signora*, and in this introduction the novelist generally explains how he came to a knowledge of the event he is about to relate. He usually declares that he heard it told in company, mentions the name of the teller, details the conversation by which it was introduced, and pretends to report it, as far as his memory serves, in the exact words of his authority.

The novels of Bandello have been blamed for negligence and impurity of style. Of this the author appears to have been sensible, and repeatedly apologizes for his defects in elegance of diction. "Io non son Toscano, nè bene intendo la proprieta di quella lingua; anzi mi confesso Lombardo." This is the reason, perhaps, why the tales of Bandello have been less popular in Italy than in foreign

[1] See Græsse, iii. 1078, and Von der Hagen Gesammtab., notes to No. 15.

countries, where, as we shall now find, they have been much read and imitated.[1]

Part I. 9. From the Fabliau du Chevalier qui confessa sa femme. For the various transmigrations of this story, see above, vol. ii. p. 112; Boccaccio, Dec. vii. 5.

21. A Bohemian nobleman has a magic picture, which, by its colour, shows the fidelity or aberrations of his spouse. This is the origin of Massinger's fanciful play of the Picture, where Mathias, a knight of Bohemia, receives a similar present from the scholar Baptista. The manner in which two Hungarian gentlemen attempt to seduce the lady in her husband's absence, and the contrivance by which she repulses both, are the same in the novel and the drama. Massinger, however, has added the temptation held forth to the husband by the queen.

The incident which relates to the Picture is probably of oriental origin. In the history of Zeyn Alasnam, in the Arabian Nights, the king of the genii gives that prince a mirror, which reflected the representation of the woman whose chastity he might wish to ascertain. If the glass remained pure she was immaculate; but, if on the contrary, it became sullied, she had not been always unspotted, or had ceased to desire being so. From the east this magical contrivance was introduced into many early romances of the fourteenth and fifteenth centuries, and thence, by a natural transition, found its way into the novels of Bandello.

22. Is, if not the origin of, at least derived from the same source as Shakspeare's "Much Ado about Nothing,"[2]

[1] Bandello was on terms of friendship with some of the most conspicuous literati of his time, his position on the other hand often brought him into contact with the lower classes. He had, therefore, the widest opportunities of knowing the social features of the age in which he lived, and his novels afford a very lively picture of the tone of society. Bandello continued his series of novels throughout his life, and printed them in old age—he has not, therefore, even the excuse for their immorality pleaded for Boccaccio, whose Decameron was completed before he had attained his fortieth year. It should be noticed, however, that the author styles himself simply Bandello, and suppresses any intimation of his episcopal dignity on the title-page.

[2] Much Ado about Nothing is supposed to have been written between 1598 and 1600. A translation, by Peter Beverly, of part of Ariosto's poem containing this tale, was entered by the Stationers' Company in

and is the longest tale in the work of Bandello. The deception, which forms the leading incident, is as old as the romance of Tirante the White, but was probably suggested to the Italian novelist by a story in the Orlando Furioso. In the fifth canto of that poem, the duke of Albany is enamoured of Gineura, daughter of the king of Scotland. This princess, however, being prepossessed in favour of an Italian lover, Ariodante, the duke has recourse to stratagem to free himself from this dangerous rival. He persuades the waiting-maid of Gineura to disguise herself for one night in the attire of her mistress, and in this garb to throw down a ladder from the window, by which he might ascend into the chamber of Gineura. The duke had previously so arranged matters that the Italian beheld in concealment this scene, so painful to a lover. Gineura is condemned to death for the imaginary transgression, and is only saved by the opportune arrival of the paladin Rinaldo, who declares himself the champion of the accused princess.

In the tale of Bandello, which is evidently borrowed from the Orlando, Lionato, a gentleman of Messina, had a daughter named Fenicia, who was betrothed to Timbreo de Cardona, a young man of the same city. Girondo, a disappointed lover of the young lady, having resolved to prevent the marriage, sends a confident to Timbreo to warn him of the disloyalty of his mistress, and offers that night to show him a stranger scaling her chamber window. Timbreo accepts the invitation, and in consequence sees the hired servant of Girondo, in the dress of a gentleman, ascend a ladder, and enter the house of Lionato. Stung with rage and jealousy, he next morning accuses his innocent mistress to her father, and rejects the alliance. Fenicia, on hearing this intelligence, sinks down in a swoon. This is followed by a dangerous illness, which gives her father an opportunity of preventing reports injurious to her fame by pretending she is dead. She is accordingly sent to the country, and her funeral rites are celebrated in Messina. Girondo, struck with remorse at

1565, and, according to Warton, printed in 1600. Sir John Harrington's version of the Orlando Furioso appeared in 1591.

having occasioned her death, now confesses his villainy to Timbreo, after which they proceed together to make the requisite apologies to her family. The sole penance which the father imposes on Timbreo is, that he should espouse a lady of his selection, and that he should not demand to see her previous to the performance of the bridal ceremony. At the nuptial festival, Timbreo, instead of the new bride he awaited, is presented with the innocent and much injured Fenicia. That part of Much Ado about Nothing, which relates to Hero, though it came to Shakspeare through the medium of Belleforest's "Histoires Tragiques," bears a striking resemblance to this novel. In the comedy, as in the tale, the scene is laid at Messina, and the father's name is Leonato. Claudio is about to be married to Hero, but Don John attempts to prevent the match. He consults with a villainous confederate, who undertakes to scale Hero's windows in the sight of Claudio. The lover having been witness to this scene, promulgates the infamy of Hero. She faints on hearing of the accusation: she is believed dead, and her funeral rites are celebrated. The treachery being accidentally detected, Leonato insists that Claudio should marry his niece, instead of his deceased daughter, but at the marriage the destined bride proves to be Hero. Notwithstanding this general resemblance, the English poet has deviated from his original in three striking alterations. In the first place, Don John is merely anxious to prevent the match from spleen and hatred towards Claudio, while in the tale the villain is entirely actuated by a passion for the bride. Secondly, the device by which the jealousy of the lover is awakened, is carried farther in Much Ado about Nothing than in Bandello; in the former the friend of Don John persuades the waiting-maid of Hero to personate her mistress at the window, a stratagem resorted to in the story of Gineura in the Orlando, which shows that Shakspeare had not exclusively borrowed from Bandello. Lastly, in the comedy the deceit is not discovered by the voluntary confession of the traitor, but is detected by a watchman on the street overhearing the associate of the principal villain relating to his friend the success of the stratagem, by way of conversation. In the two first deviations the dramatist, I

think, has improved on his original, but in the third has altered to the worse.[1] A similar story with that in the Decameron and Much Ado about Nothing, occurs in Spenser's "Faery Queene" (B. 2. c. 4, first published in 1590). There Guyon, in the course of his adventures, meets with a squire, who relates to him that a false friend being enamoured of the same mistress with himself, had instilled suspicions into his mind, which he had afterwards confirmed by treacherously exhibiting himself disguised as a groom at an amorous interview with a waiting-maid, whom he had persuaded to assume the dress of her mistress Claribella. See also the 9th novel of the introduction to the tales of Cinthio.

23. A girl kisses her nurse's eye to allow her lover to escape unseen: This is from the 10th tale of Petrus Alphonsus.[2]

25. Story of the architect and his son, who rob the king's treasury. (See above, vol. ii. p. 379.)

29. Common story of a simple fellow who thinks a sermon is entirely addressed to himself.

42. A gentleman of Valentia privately espouses a woman of low birth; he long delays to make the marriage public, and she at length ascertains that he is about to be united to a lady of high rank. Soon after the celebration of the nuptials, she pretends to have forgiven this breach of faith, and persuades him to come one night to her house, where, when he has fallen asleep, she binds him with ropes, by aid and counsel of a female slave, and after subjecting him to the most frightful mutilation, plunges a dagger in his heart. This is the origin of Beaumont and Fletcher's "Triumph of Death," the third of their Four Plays in One, where Lavall, the lustful heir of the duke of Anjou, having abandoned his wife Gabriella, for a new bride, is enticed to

[1] Knight observes: "Ariosto made this story a tale of chivalry, Spenser a lesson of high and solemn morality, Bandello an interesting love-romance; it was for Shakspeare to surround the main incident with those accessories which he could nowhere borrow, and to make of it such a comedy as no other man has made—a comedy not of manners or of sentiment, but of life viewed under its profoundest aspects, whether of the grave or the ludicrous."

[2] See supra, vol. ii. p. 13.

her house by contrivance of her servant Mary, and is there murdered while under the influence of a sleeping potion.

57. A king of Morocco, while engaged in the chase, is separated from his attendants, and loses his way. He is received and hospitably entertained by a fisherman, who, ignorant of the quality of his visitor, treats him with considerable freedom, but is loud in his praises of the king. Next morning the rank of his guest is revealed to the fisherman by the arrival of those courtiers who had accompanied their monarch in the chase. A similar occurrence is related in the Fabliaux, as well as many of the old English ballads, and probably had its origin in some adventure of the Caliph Haroun Alraschid. The tale of Bandello is the origin of Le Roi et le Fermier of M. Sedaine.

Part II. 9. Story of Romeo and Juliet. (See above, vol. ii. p. 176, etc.)

15. Pietro, a favourite of Alessandro de Medicis, carried off the daughter of a miller, who soon after proceeded to Florence, and complained of this violence to the duke. Alessandro went, as on a visit to the house of his favourite, and asked to survey the different apartments. The latter excused himself from showing one of the smaller rooms. The door, however, being at length burst open, and the girl discovered, the duke compelled him to marry her, on pain of losing his head. That part of Beaumont and Fletcher's comedy "The Maid in the Mill," which relates to Otranto and Florimel, the supposed daughter of the miller Franio, is founded on the above novel.[1]

35. Is the same story with the plot of the Mysterious Mother, of Horace Walpole, and the thirtieth tale of the Queen of Navarre. The first part of this story had been already told in the 23rd novel of Massuccio. The second part, which relates to the marriage, only occurs in Bandello and the Queen of Navarre [Heptameron, No. 30]. It is not likely, however, that the French or Italian novelists borrowed from one another. The tales of Bandello were first published in 1554, and as the Queen of Navarre died

[1] A contemporary, Doni, has a similar story in his Marmi, Venice, 1562, i. p. 76. Lope de Vega's "Quinta de Florencia" is founded on the same subject.—LIEB.

in 1549, it is improbable that she had an opportunity of seeing them. On the other hand, the work of the queen was not printed till 1558, nine years after her death, so it is not likely that any part of it was copied by Bandello,[1]

[1] It is to be noted, however, that Bandello was acquainted with the Queen of Navarre, and dedicated to her his Hecuba and Nov. 20 of pt. iv., and received an answer from her to his dedicatory letter. Her novels were circulated in MS., and may, therefore, have been known pretty generally long before their impression.

An earlier and it must be admitted less revolting form of the story is the Legend of St. Gregory, which was widely diffused through Europe.

The English verse Gregory-Legend is praised by one of its editors, Dr. Horstmann, as not inferior to Hartmann von Aue's old German poem on the same theme, while it surpasses it in vivid and trenchant style as a genuine popular epic, and in its wealth of ornament. It belongs to a period when old Teutonic forms, and the true popular Saxon mode of composition had not as yet disappeared before Norman influences. The English version of the legend is known from three MSS. 1, Vernon MS., Oxford, edited by Horstmann; 2, the MS. Cott. Cleop., D. ix., British Museum, and 3, the Auchinleck MS., Advocates' Library, Edinburgh, edited with glossary by F. Schulz, 1876.

We give here a brief analysis of the English poem. The widower Count of Aquitaine on his death-bed engages his son and daughter to mutual affection. The sentiment of the young count, however, assumes an illicit character, and

"þe feond pult hit in his þouȝt"

to gratify it. Overcome with shame and remorse the couple confide in a loyal and aged vassal, who counsels the young count to repair to the holy sepulchre to expiate his crime, and receives into his house the sister who gives birth to a son. The child, Gregory, is committed to the waves in a boat with some ivory tablets stating his parentage. The babe is found by two fishermen, and given to one of them, by the neighbouring abbot, who adopts the infant, to be reared. Gregory grows up, a model of wisdom; he is, however, ignorant of his descent, but learns at length that he is a foundling. Despite the abbot's attempts to soothe his grief at this, he sets off in quest of chivalric adventures, and to seek out his parents. The abbot equips a vessel for him and restores the tablets found on him, as well as cloth and gold with which his mother had provided him when a babe. The wind carries him to the country of his mother, who, in consequence of the death of the brother, has become sovereign of the land. Gregory expels an invading duke from her dominions and is rewarded by the bestowal of her hand. Both parties are unaware of their kinship, and their wedded life which, it should be noted is fruitless, is happy for some time. But the count is still anxious to discover his parents; a lady of the court, while he is absent hunting, shows the tablets to the countess whose happiness is

whose tales had been edited some years before. It may, therefore, be presumed that some current tradition furnished both with the horrible incident they report. Indeed Bandello declares in the introduction to the tale,

now destroyed. Gregory leaves the country as a penitent and pilgrim, and induces a fisherman to chain him to a lonely rock in the sea, upon which he existed for seventeen years nourished only with the dew of heaven. Upon the death of the pope, no one appeared meet to succeed to the dignity, and an angel announces that none is worthier than the fettered Gregory, who is accordingly elected. When he is pope, his mother, without knowing him to have attained that elevation, comes to confess to him, and is absolved by him. It will be seen that the hero is here innocent throughout, while the case is very different in the later French and Italian compositions. Surely a lesson is conveyed in this development. While the earlier features of the legend may have been originally derived from the classic story of Œdipus and Jocasta, the second portion reminds us of Prometheus, who, in classical mythology, often appears in connection with Athena, whose birth from the brain of Zeus he is said to have assisted, while his punishment on Mount Caucasus was, according to some accounts (Schol. ad Apollon. Rhod. ii. 1249), merited by his criminal love for her. He is further narrated to have mounted by her aid to heaven, to have lighted his torch at the chariot of Helios, and thence brought down fire to mankind (Smith, Class. Dict. Prometheus). As Prometheus, Ahriman, and Loki lie fettered for ages, so Gregory, the representative of crime unpurged, undergoes his penance in a strikingly similar manner, until, the evil expiated, he throws off his chains, mounts the papal throne, and there vanquishes, and assoils the stain of sin.

The story of Gregory forms No. 81 of the Gesta Romanorum. It is the French Vie du Pape Gregoire, edited by V. Luzarche, Tours, 1855. An analysis and account of the French legend will be found in Luzarche's introduction, as also in the Histoire de la Littérature Française (ii. p. 170), by Littré, who remarks—"Il n'est personne qui ne reconnaisse là les reminiscences de l'Œdipe Mythologique et de la fatalité antique; seulement au lieu du destin qui est éliminé d'une narrative Chrétienne, c'est le Diable qui agit, qui tente le frère, fait succomber la sœur, et a soin, quand le temps est venu, de ramener le fils à la mère et de préparer un nouvel inceste. Mais l'expiation plus puissante que le démon, défait toute ce qu'il a fait." The subject also received poetical treatment at the hands of the old German poet Hartmann von Aue. Schreiber has given an analysis of this version in Theologische Studien und Kritiken, 1863, p. 270. Besides the various Bearbeitungen of the story referred to by Dunlop in the text above, it has, says M. Hubaud (Recueil des Contes et Nouvelles de la Reine de Navarre, etc., Marseille, 1850, p. 2) been imitated in Italian by Matteo Bandello, in Spanish by J. Perez de Montalvan (Sucesos y Prodigios de Amor—La Mayor confusion), in Latin by D. Otho Melander (? in Wright's Latin stories, No. 110 and 112), and has furnished Desfontaines with the subject of his L'Inceste Innocent Histoire Véritable, Paris, 1644. It is briefly narrated in Amadis de Gaule,

that it happened in Navarre, and was told to him by a lady of that country. In Luther's "Colloquia Mensalia," under the article Auricular Confession, it is said to have occurred at Erfurt, in Germany. It is also related in the eleventh chapter of Byshop's "Blossoms," and in L'Inceste

and a modern writer weaves up the subject in Le Criminel sans le Savoir, Roman Historique et Poëtique, Amsterdam and Paris, 1783. It is also found in . . . Brevio's "Rime e Prose," Volgari, novella iv., and in T. Grapulo (or Grappolino), Il Convito Borghesiano, Londra, 1800, novel vii. A cognate story is Le Dit du Buef and Le Dit de la Bourjosse de Rome. Jubinal's Nouveau Recueil, i. pp. 42 and 79 respectively, Méon, Nouveau Recueil Du Sénateur de Rome et de la Bourjosse. LIEBRECHT. The Leggenda di Vergogna, etc, testi del buon secolo in prosa e in verso, edited by A. D'Ancona, Bologna, 1869, is materially the same story. The tradition seems to have been very generally diffused in France. "In the middle of the nave (of the Collegial Church of Ecouis) there was to be seen a white marble tablet with this epitaph [the one quoted by Dunlop above]. The tradition runs that a son of "Madame d'Ecouis avait eu de sa mère sans la connaître et sans en être reconnu, une fille nommée Cécile. Il épousa ensuite en Lorraine cette même Cécile qui était auprès de la Duchesse de Bar. . . . Ils furent enterrés dans le même tombeau en 1512 à Ecouis." Millin, Antiquites Nationales (t. iii. f. xxviii p. 6) quoted by Le Roux de Lincy in Notes et Eclaircissements to his edition of the Heptaméron, 1880, p. 281. Millin states, according to Le R. de Lincy, that the sacristan supplied curious visitors to the Church, a fly-leaf containing the narrative, and adds that the same story is associated with various other parishes, among which he mentions Alincourt, a village between Amiens and Abbeville, where the following epitaph may be seen :—

Ci git le fils, ci git la mère
Ci git la fille avec le père,
Ci git la sœur, ci git le frère,
Ci git la femme et le mari,
Et ne sont que trois corps ici.

For analogous epitaphs and kinship riddles, see Mone's "Anzeiger," ii. 238.

Late Greek forms of the Œdipus Saga are found in Suidas and Cedrenus. See Schneidewin, die Sage vom Œdipus, etc. Göttingen, 1852, and Dippold, Ueber die Quelle des Gregorius. Leipzig, 1869, p. 52, etc. The latter work is a most interesting contribution to the subject, but would have been still more valuable had the author included the English version in his scope. On p. 55 attention is drawn to an Italian story (Il figliuolo di germani), the legend of St. Albinus, and the Servian poem of the Foundling Simeon, which embody the same tradition. In the Servian tale the action is somewhat different. Simeon

Innocent, a novel by Des Fontaines, published 1638. Julio de Medrano, an old Spanish writer of the sixteenth century, says that he heard a similar story when he was in the Bourbonnois, where the inhabitants showed him the house

leaves his guardian abbot to seek his fortunes, and is invited to the queen's court, where he is induced to stay.

> Fundling Simon, den der Wein berauschte,
> That wie ihm die königin geboten,
> Liebend ihre schönen wangen küssend.

Next morning he departs, ashamed of his conduct; but remembering that he had forgotten his gospel book (which had been left with him when he was exposed as an infant), he returns to fetch it, and finds that his personality had through its means been recognized by his mother. He hies back in despair to the abbot, who confines him in a dungeon full of snakes and scorpions, and flinging the key into the *Danube*, tells him his guilt will be expiated when it returns from the waters. After nine years a fish is caught, in the belly of which the key is found. The abbot goes to Simeon, whom he finds seated on a golden throne, and the prison lit up with sunlike radiance.

The reader who shall reach the close of this note before the end of his patience, may consider it of inordinate length. I was induced, however, at least to point the way to much information on the subject. as it seemed to offer a good example of the mixture of Pagan with Christian traditions, which we are being yearly made to realize more forcibly by the research at present so active in this field. Not only this, the various processes of metamorphosis are also well exemplified, and, if I may be allowed a word of criticism, the more modern versions of the legend are æsthetically far inferior to the earlier composition. I have already observed in another place that the latter part of the fifteenth century and the sixteenth century were marked in art by truculence and licence, and that the taint is equally apparent in literature. That a queen of Navarre could pen the story of guilty and conscious incest upon incest, which in horror, if not obscenity, far surpasses any of Boccaccio's tales is a sign of the sixteenth century, which may give cause to profitable reflection. In the earlier version, though the brother and sister are guilty, the hero, Gregory, is perfectly innocent. Nevertheless he represents the expiation (and here there is a heathen *motif*) of evil, which was not intentional, and, therefore, in him no sin. The moral is that grace may raise up the worst sinner.

It may be noted also in the poem the report of the brother's death, who had departed to the Holy Land, is brought to the criminal sister after she had just parted from her babe, thus grief being heaped on grief. The news is not merely brought in later on to explain her elevation to the sovereignty; this, it will be admitted, is highly artistic, while the barrenness of the union is another redeeming point.

in which the parties had lived, and repeated to him this epitaph, which was inscribed on their tomb:—

Cy-gist la fille, cy-gist le pere,
Cy-gist la soeur, cy-gist le frere;
Cy-gist la femme, et le mary,
Et si n' y a que deux corps icy.

Mr. Walpole disclaims having had any knowledge of the tale of the Queen of Navarre or Bandello at the time he wrote his drama. Its plot, he says, was suggested by a story he heard when very young, of a lady, who, under uncommon agonies of mind, waited on Archbishop Tillotson, revealed her crime, and besought his counsel in what manner she should act, as the fruit of her horrible artifice had lately been married to her son, neither party being aware of the relation that subsisted betwixt them. The prelate charged her never to let her son or daughter know what had passed. For herself he bade her almost despair. The dramatist has rather added to the horror and improbability of this tale, than mellowed it by softer shades; but his poem deserves much praise for strong expression, and powerful delineation of cruelty and fraud.

36. Has usually been accounted the origin of Shakspeare's "Twelfth Night." The rudiments, however, of the story of Bandello may be found in Cinthio. In the Ecatommithi of that author, a gentleman falling under the displeasure of the king of Naples, leaves that country with his two children, a boy and girl, who had a striking resemblance to each other. The vessel in which they had departed is shipwrecked, and the father is supposed to be lost, but the two children get safe to shore, and are brought up unknown to each other by two different persons who resided near the coast. The girl, when she grows up, falls in love with a young man, and, by the intervention of an old woman, goes to serve him in the garb of a page, and is mistaken by her master for her brother, who had formerly been in his service, but had eloped in female disguise, to prosecute an intrigue in the neighbourhood. In Bandello the circumstances are more developed than in Cinthio, and bear a closer resemblance to the drama. An Italian merchant had two children, a boy and girl, so like in personal appearance, that when dressed in a similar

manner, they could hardly be distinguished by their parents. The boy was lost in the sack of Rome by the Imperialists, being carried off by a German soldier. After this event, the father went with his daughter to reside at Aix, in Savoy. When the girl grows up, she has a lover of whom she is deeply enamoured, but who afterwards forsakes her. At this time her father being absent on business, and her faithless lover having lately lost a favourite attendant, by the intervention of her nurse she is received into his service in disguise of a page. She soon obtains the confidence of her master, and is employed by him to propitiate the rival who had supplanted her in his affections. This lady falls in love with the disguised emissary. Meanwhile the brother having obtained his liberty by the death of his German master, comes in search of his father to Aix, where he is seen and courted by the female admirer of his sister, who, deceived by the resemblance, mistakes him for the object of her attachment. At length, by the arrival of the father, the whole mystery is cleared up. The lover returns to the mistress he had forsaken, and who had suffered so much for his sake, while the brother more than supplies his sister's place with her fair admirer. The disguise of the young lady, which is the basis of this tale, and the plot of Twelfth Night, is not improbable in the former, as it was assumed with the view of recalling the affections of a lover; but Viola, separated from her brother in a storm, and driven on an unknown coast, forms the wild project of engaging the affections of the duke, to whose person she was a stranger, and whose heart she understood was devoted to another. Influenced by no passion nor motive, she throws off the decorum of her sex, and serves the destined husband of Olivia in an useless and unworthy disguise. The love, too, of the duke's mistress for the disguised Viola, is more improbable from the circumstances of her situation and temper, than the passion of the Catella of the novelist. In Bandello, the brother has an object in coming to Aix, where his father and sister resided, but it is difficult to assign a motive for Sebastian's journey to Illyria. It is also more likely, as in the novel, that a lover should return to a mistress he had forsaken, on receiving a

striking instance of fidelity and tenderness, than that the duke should abandon a woman he passionately adored, and espouse a stranger, of whose sex he had hitherto been ignorant, and who had not even love to plead as an excuse for her transgression of the bounds of decorum.[1] A lady disguised in boy's clothes, and serving her lover as a page, or otherwise, for the interests of her love, is one of the most common incidents in the Italian novels and our early British dramas. Besides Twelfth Night, and the Two Gentlemen of Verona, it is the foundation of Beaumont and Fletcher's "Philaster," Shirley's "Grateful Servant," "School of Compliment," "Maid's Revenge," &c. [cf. also Scott's "The Abbot."][2]

Part III. 41. Story common in our English jest-books, of a Spaniard who asks part of a dinner for himself, giving his name at full length, and is told there are not provisions for so many people. In the English story I think he asks lodging. [Timoneda, Alivio de Caminantés, P. 2, No. 39. Bibl. de autores Españoles, iii. 180.]

46. Is the most obscene story in Bandello, or perhaps in the whole series of Italian novels, yet it is said in the introduction to have been related by Navagero to the princess of Mantua and duchess of Urbino.

47. Is from 4th of 8th of Boccaccio.

59. An Italian count, who had long doubted of his wife's fidelity, at length becomes assured of her constancy from her assiduous attendance during a long sickness, which had in fact been created by a poison she had administered. Being at length informed, however, by a domestic, that his wife embraced the opportunity of his confinement from illness to receive the visits of a lover, he is enabled to detect them together, and sacrifices both to his resentment. This tale is the first part of La Force de l'Amitié, a story introduced by Le Sage in his Diable Boiteux.

Part IV. 17. Marquis of Ferrara prepares a mock exe-

[1] Shakspeare Illustrated, vol. ii.

[2] Liebrecht remarks that Cinthio's stories, though written earlier, were printed later than Bandello, Lope de Rueda's "Comedia de los Engaños" and La Española en Florencia, attributed to Calderon, are based on the same subject.

He introduces them by telling that a party of ladies and gentlemen, who had fled from Venice during the plague in 1576, met in a palace in the Contado di Trevizi, where they chiefly amused themselves with relating stories. In N. 41, of the first part, there is a curious account of the amusements of the Compagnia della Calza, so called from a particular stocking which the members wore. The society, which existed in Italy during the fifteenth and sixteenth centuries, was neither, as some have imagined, a chivalrous nor academic institution, but merely an association for the purposes of public and private entertainments, as games, feasts, and theatrical representations. In course of time this university became divided into different fraternities, as the *Compagnia dei Floridi, Sempiterni*, &c., each of which was governed by particular laws and officers, and the members were distinguished by a certain habit.

Few of the tales of Malespini are original: long before the period of their publication, the Cent Nouvelles Nouvelles had been written in France, and almost the whole of these have been inserted by Malespini in his novels; indeed he has translated them all except the 5th, 35th, 36th, 64th, 74th, and 93rd. The correspondence of the tales in these two works will be best shown from the following table:—

Malespini.	C. N. N.	Malespini.	C. N. N.
2	is 62	26a	91
5	13	27	44
6	97	32	81
8	68	33	54
9	69	35	59
10	53	36	24
14	52	37	28
15	4	38	19
17	33	39	77
18	8	40	20
19	73	42	58
20	27	43	65
23	32	44	16
26	42	45	3

Ascanio Mori da Ceno[1]

was a Mantuan, and passed his life in the service of the princes of Gonzaga, one of whom he followed to Hungary, when he went to attend the Emperor Maximilian in the wars against Solyman. He was an intimate friend of Torquato Tasso, and a curious extract from a letter addressed to him by that poet is given in Black's "Life of Tasso" (vol. ii. p. 194). Ceno's novels, which are fifteen in number, are dedicated to Vincenzo Gonzaga, prince of Mantua, noted as the assassin of Crichton and the patron of Tasso. The first part of his work was printed at Mantua, 1585, 4to. From the title it would appear that a second part was intended to have been added, but it was never written, or at least never published. The 3rd novel is the common story of a messenger coming express with a pardon to a criminal, but who, having his attention diverted by the execution, which was commencing, does not deliver his orders till all is concluded. The 13th is the still better known story of two young men, who during their father's absence, pretend that he is dead; they sit in deep mourning and apparent distress, and in consequence receive his country rents from the steward, who arrives with them.

Celio Malespini,[2]

during his youth, was in some public employment at Milan, but afterwards resided at Venice, and finally passed into the service of Duke Francis of Medici. Malespini was the first person who published the Jerusalem Delivered of Tasso, which he did in a very imperfect and mutilated manner, and without the consent of the poet. His novels, which amount to two hundred divided into two parts, were written about 1580, and published at Venice in 1609, 4to.

l. iii., 5. Conde Lucanor, No. 37, and Ser Cambi, No. 6, are upon the same theme. Cf. also Cent Nouvelles Nouvelles, No. 23.—Lieb.

[1] Prima parte dell' novelle di Ascanio Mori da Ceno.

[2] Ducento novelle del Signore Celio Malespini, nel quale si raccontano diversi avvenimenti; cosi lieti, come mesti e stravaganti.

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14	52	37	28
15	4	38	19
17	33	39	77
18	8	40	20
19	73	42	58
20	27	43	65
23	32	44	16
26	42	45	3

Malespini.	C.N.N.
46	87
47	29
49	37
57	10
58	98
61	88
65	92
67	75
75	60
78	45
79	21
80	14
81	79
86	72
88	23
90	34
91	63
92	78
93	85
94	71
95	83
97	17
99	39
100	48
101	94

PART II.

1	56
3	90
5	55
7	84
8	22
10	31
12	100
13	70
16	47
18	49
19	26
25	51
27	99
29	18
35	67
40	38
43	40
47	6
49	41
51	43
52	30
53	1
56	25
57	2
59	96
61	61
62	89
63	57
66	46
67	50
68	12
70	15
73	82
74	80
75	66
77	7
79	76
81	86
88	95
89	11
96	9

Malespini, however, has levied contributions on other works than the Cent Nouvelles Nouvelles. By this time the Diana Enamorada of Montemayor had appeared in Spain, and three of the longest tales are taken from that

pastoral. In the first part, the 25th tale is borrowed from the intricate loves of Ismenia Selvagio and Alanio, related in the Diana. The 36th of the second part is the Moorish episode of Xarifa, and the 94th is the story of the shepherdess Belisa. A few are also borrowed from the preceding Italian novelists. The 71st is from the 22d of the last part of Bandello, and others may be found in the Ecatommithi of Cinthio.

Annibale Campeggi

lived in the beginning of the seventeenth century. His first tale is as old as the Hitopadesa, and is the story of the jealous husband who tied his wife to a post. The second is that of the Widow of Ephesus, related by Petronius Arbiter, and in the Seven Wise Masters (see above, vol. i. p. 94). It has been imitated in Italian by Eustachio Manfredi, in French by St. Evremont and Fontaine, and forms the subject of an English drama of the commencement of the seventeenth century, entitled Women's Tears (Dodsley's Collection, vol. vi.). The story has been also inserted by John of Salisbury in his book, De Nugis Curialium (b. 8, c. 11): he reports it as a historical incident, and cites Flavian as his authority for this assertion.

Subsequent to this period, there appeared but few Italian novels, and scarcely any of merit. From this censure I have only to except one striking tale, by Vincenzo Rota, a Paduan gentleman, of the last century. It is the story of a young man who fled from parents, who kept a small inn in a remote part of the Brescian territory. Having in course of time acquired a fortune by industry, he returned after an absence of twenty-five years, but concealed who he was on the first night of his arrival, and not being recognized, is murdered while asleep by his parents, for the sake of the treasure which his father found he had along with him. From the priest of the village, to whom alone their son had discovered himself, they learn with despair, on the following morning, the full extent of their guilt and misery. This tale was first printed by the Count Borromeo, a fellow-citizen of the author, in his Notizia de Novellieri

Italiani da lui posseduti con alcune Novelle inedite Bassano, 1794. A similar story is related of a Norman innkeeper, in an obscure periodical publication, called the Visitor; and also forms the basis of the plot of the Fatal Curiosity, a tragedy by Lillo, in three acts, which Mr. Harris, in his Philological Enquiries, says, "is the model of a perfect fable." The subject of this piece was taken from an old pamphlet, entitled News from Perin [*i.e.* Penryn] in Cornwall, of a most bloody and unexampled Murther, very lately committed by a Father on his owne Sonne. London, 1642. Lillo's "Fatal Curiosity, a true tragedy," 1737, has been imitated in a more recent tragedy, entitled The Shipwreck.

The Twenty-fourth of February, by the German dramatist Werner,[1] is founded on a similar incident. A family of peasants residing in the solitudes of Switzerland, was pursued from father to son by a paternal malediction, on account of a dreadful atrocity committed by one of its forefathers, and was condemned to solemnize the 24th of February by the commission of some horrible crime. The third heir of this accursed generation had been the cause of his father's death on the fatal day. The son of this parricide returning with a treasure to the cottage after a long absence, is not recognized by his parent, and the father, by the murder of his son, for sake of his wealth, at midnight on the 24th of February, again solemnizes this strange anniversary.

No foreign productions have had such influence on English literature, as the early Italian novels with which we have been so long engaged. The best of these stories appeared in an English dress before the close of the reign of Elizabeth, either by direct translation, or through the medium of French and Latin versions. Many of these were printed even before the translation of Belleforest's "Grand Repertory of Tragical Narrations," which was published towards the end of the sixteenth century. The paraphrases, abridgements, and translations of Italian novels, contained in Paynter's "Palace of Pleasure;" Whetstone's "Heptameron;" Westward for Smelts;

[1] An English version by E. Riley was published at London in 1844.

Grimstone's "Admirable Histories," and other productions of the same nature, afforded a new species of literary gratification, as their merit consisted not merely in romantic invention, but the delineation of character and an artful arrangement of events. They became the fashionable entertainment of all who yet preserved their relish for fiction, and who professed to read for amusement.

This is apparent even from a passage in the Schoolmaster of Ascham, Queen Elizabeth's celebrated preceptor, who complains, "that ten La Morte d'Arthures did not the tenth part so much harm as one of these books made in Italy, and translated in England. And that which is most to be lamented, and therefore more needful to be looked to, there be more of these ungracious books set out in print within these few months, than have been seen in England many score years before." Thus the popularity of these productions shook the fabric of Gothic romance, and directed the thoughts of our writers to new inventions. The legends of the minstrels contained much bold adventure, heroic enterprise, and strong touches of rude, though picturesque delineation; but they were defective in the disposition of circumstances, and those descriptions of characters and events, which, from their nearer analogy to truth, were demanded by a more discerning age. Accordingly, till the Italian novels became current, affecting and natural situations, the combination of incident, and pathos of catastrophe, were utterly unknown; and distress, especially that which arises from the conflicts of the tenderest of the passions, had not yet been exhibited in its most interesting forms. It was from the Italian novelists accordingly that our poets, particularly the dramatic, acquired ideas of a legitimate plot, and the multiplication of events necessary to constitute a tragic or a comic intrigue. We have already seen that the most popular comedies of Shakspeare have been derived, with little improvement in the incidents, from the stories of Boccaccio, Ser Giovanni, Cinthio, and Bandello. The spirit that pervades the works of his contemporary dramatists, has been drawn from similar sources. The gayer inventions of the novelists may often be traced in the sprightly or humorous scenes of Beaumont and Fletcher, and the savage atrocity by

which the Italian tales are sometimes distinguished, has unquestionably produced those accumulated horrors which characterize so many dramas of Shirley and of Ford.

But, although the Italian novels had such influence on the general literature of this country, I am not aware that they gave birth to any original work in a similar style of composition. In France, on the other hand, their effect may have been less universal; but, at an early period, they produced works of a similar description, of considerable merit and celebrity.

Of these the earliest is the

Cent Nouvelles Nouvelles,

tales which are full of imagination and gaiety, and written in a style the most *naive* and agreeable: indeed, a good deal of the pleasure derived from their perusal, must be attributed to the wonderful charm of the old French language. They have formed the model of all succeeding tales in that tongue—of those of the queen of Navarre, and the authors by whom she has been imitated or followed.

These stories were first printed in folio, by Verard, without date, from a MS. of the year 1456. They are said, in the introduction, to have been related by an assemblage of young noblemen, at the court of Burgundy, to which the dauphin, afterwards Lewis XI., retired, during the quarrel with his father. The relaters of these tales are M. Crequi, chamberlain of the duke, the Count de Chatelux, mareschal of France, the Count de Brienne, and a number of others. A few stories are also told by the duke himself, and by the dauphin, who, it is said, took care *de les faire recueiller, et de les publier*. The account of their having been verbally related by these persons of quality, is a fiction; but the fact, I believe, is, that they were written for the entertainment of the dauphin, at the time he retired to the court of Burgundy. Most of them are of a comic nature, and, I think, there are only five tragical tales in the whole collection.[1]

[1] An inventory of the ancient library of the Dukes of Burgundy contains the following entry:—"No. 1261, ung livre tout neuf escript en

1. Entitled La Medaille à revers, is from the Fabliaux Les Deux Changeurs, (Le Grand, 4, 173,) but had already been imitated by Ser Giovanni, in the 2d of the 2d of the Pecorone.

3. La Peche del' Anneau has suggested part of the 1st tale in the 6th Night of Straparola.

8. Garce pour Garce is from the Repensa merces in Poggio's "Facetiae."

9. Le Mari Maquereau de sa Femme, a story here told of a knight of Burgundy, is from the Fabliau Le Meunier d' Aleus, (iii. 256,) or the 206th of Sacchetti, (see above, vol. ii. p. 363.) It also corresponds with the 78th of Morlini, and the Vir sibi cornua promovens in the Facetiae of Poggio.

10. Les Pastes d'Anguille, is generally known by Fontaine's imitation under the same title.

11. L'Encens au Diable, which was originally told in the Facetiæ of Poggio, is equally well known as the former story, being the Hans Carvel's ring of Rabelais, Prior, and Fontaine. It is also related in the 5th satire of Ariosto. [It is the annulus Philetae in Bernard de la Monnoye's "Poesies latines."]

12. Le Veau is Fontaine's "Villageois qui cherche son veau," and Poggio's "Asinus perditus."

14. Le Faiseur de Papes ou L'Homme de Dieu is Fontaine's "L'Hermite."

parchmin à deux coulombes [columns] couvert de cuir blanc de chamoy, historie . . . de riches histoires [*i.e.*, illustrated with rich miniatures], contenant Cent Nouvelles tant Monseigneur que Dieu pardonne, que de plusieurs autres de son hostel, quemanchant le second feuillet, après la table, en rouges lettres: *celle qui se baignoit*, et le dernier: *lit demanda*" Barroi's "Bibliothèque Prototypographique, etc.," Paris, 1830, p. 285, quoted by Le Roux de Lincy, who, in his introduction to his edition (Paris, 1855) of the Nouvelles, adduces some reasons for the probability of their having been *redigées* by Antoine de la Salle, but admits that they are insufficient to warrant more than a conjecture. At the end of the work Le Roux de Lincy appends a systematic table of "Origines et imitations des Cent Nouvelles Nouvelles," to which we shall refer the reader desirous of closer acquaintance with the subject than Dunlop's pages afford. Le Roux de Lincy, considering the tales to have been penned faithfully from the narrators' versions, draws attention to their value as a criterion of the language admitted in high society in the fifteenth century.

16. Le Borgne Aveugle, here told of a knight of Picardy and his wife, is from the 8th of Petrus Alphonsus, or c. 121 of the Gesta Romanorum, (see above, vol. ii. p. 168.) It has been imitated in the 23d of the 1st part of Bandello, in the Italian novels of Giuseppe Orologi, entitled Successi Varii, lately published by Borromeo in his Notizie, and in the 6th of the Queen of Navarre, where, as in Orologi, the husband is a domestic of Charles, duke of Alençon.

19. L'Enfant de Neige is from the Fabliau de L'Enfant qui fondit au Soleil. (Le Grand, vol. iii. p. 86.)[1]

21. L'Abbesse Guerie is Fontaine's "L'Abbesse Malade" [and Malespini's Novel No. 79].

23. La Procureuse passe la Raye has been taken from the Fabliau du Curé qui posa une Pierre, (Le Grand, vol. iii. p. 249 and Meon, i. p. 307].

24. La Botte à demi, is the story of a young woman, who being pursued and overtaken in a wood by an amorous knight, and seeing no hope of escape, offers to remain if he will allow her to pull off his boots: This being agreed to, she draws one of them half off, and thus effects her escape. This is part of the subject of an old English

[1] T. Wright gives the story in his Essays on ... England in the Middle Ages (i. p. 180). "Whilst a merchant was trafficking in a distant land, his spouse at home had increased her family by one more than she ought lawfully to have done. The merchant, on his return, was, naturally enough, surprised at the phenomenon—she, however, was quick at finding an excuse—it was the age of miracles, and she declared that one day a flake of snow, having fallen into her mouth, like the shower of gold which Jupiter rained upon Danae, it had fructified into the boy she then bore in her arms. The merchant seemed satisfied, the lad grew bigger, the father took him with him on one of his voyages, sold him into slavery, and when, on his return home, the anxious mother expressed her astonishment at the absence of her child, she was informed that the boy who had originated from snow, had melted under the rays of a warmer sun into water. The story is thus told, though without either elegance or skill, by a poet of the reign of John, Geoffrey de Vinsauf.

> 'Rebus in augendis longe remorante marito,
> Uxor mœcha parit puerum; post multa reverso,
> De nive conceptum fingit: fraus mutua, caute
> Sustulit, asportat, vendit, matrique reportans
> Ridiculum simile, liquefactum sole refingit.'"

See also supra, vol. i. p. 205, note.

ballad, entitled, The Baffled Knight, or Lady's Policy, published in Percy's "Relics" [Series 2, B. 3, No. 15].

32. Les Dames Dismées is Poggio's "Decimæ," and the Cordeliers de Catalogue of Fontaine.

34. Seigneur Dessus—Seigneur Dessous is the Fabliau Du Clerc qui se cacha derriere un Coffre, (Le Grand, vol. iii. p. 303, Meon, i. 165).

37. Le Benetrier d'Ordure is Fontaine's "On ne s' Avise jamais de tout. [See T. Wright's "Latin Stories," No. 12.]

38. Une Verge pour l'Autre is from the 8th of 7th of Boccaccio. (See above, vol. ii. p. 312.)

50. Change pour Change. This is the story which Sterne, in his Tristram Shandy, (vol. iv. c. 29,) says, is told by Selden. It was originally the 14th of Sacchetti, but there the woman is the young man's stepmother, instead of his grandmother.—"E questo," says he in his defence, "mio padre che ebbe a fare cotanto tempo con mia madre, e mai non gli disse una parola torta; ed ora perche mi ha trovato giacer con la moglie mi vuole uccidere come voi vedete." This is also the Justa Excusatio of the Facetiae of Poggio.

52. Les Trois Monumens, is merely translated from the 16th tale of Sacchetti. It is the story of a son who receives three advices from his father, which he disregards, and the consequences of his disobedience. (See Gueulette, Contes Tartares, Sinadab, and Straparola, i. 1, and Schmidt's note.)

60. Les Nouveaux freres Mineurs is from the Fabliau Frere Denise Cordelier, (Le Grand, vol. iii. p. 395.)

61. Le Cocu Dupé, from the first part of the Fabliau, Les Cheveux coupés, by the Trouveur Guérin, (Le Grand, vol. ii. p. 340; Boccaccio, viii. 5).

69. L'Honneste femme a Deux Maris. A young gentleman of Flanders, while in the service of the king of Hungary, was taken prisoner and made a slave by the Turks. He had left a beautiful wife behind him in his own country, who, when all hopes of her husband's return had vanished, was courted by many suitors. She long resisted their importunities, still fondly hoping that her husband was yet alive. At length, at the end of nine years, she was in a manner forced by his and her own relations to enter into a

second marriage. A few months after the celebration of the nuptials, her first husband having escaped from slavery, arrived at Artois, and his wife hearing the intelligence, expired in paroxysms of despair. This is obviously the origin of Southern's celebrated tragedy of Isabella, and perhaps of the history of Donna Mencia de Mosquera, the lady whom Gil Blas delivers from the cave of the robbers.

78. Le Mari Confesseur is the Fabliau du Chevalier qui fist sa femme confesser (Le Grand, vol. iv. p. 132), for the various transmigrations of this story, see above, vol. ii. p. 112; Decameron, vii. 5.

79. L'Ane Retrouvé is the Circulator of Poggio.

80. La bonne Mesure corresponds with Poggio's "Aselli Priapus."

85. Le Curé Cloué, from the Fabliau le Forgeron de Creil, (Le Grand, 4, 124, Meon. iii. p. 14.)

88. Le Cocu Sauvé, from Fabliau La Borgoise d'Orleans, (Le Grand, 4, p. 287.) This is the Fraus Muliebris of Poggio. [Raymond Vidal: Choix des Poesies originales des troubadours, par Raynouard, iii. p. 398.]

90. La Bonne Malade is Poggio's "Venia rite Negata."

91. La Femme Obeissante is his Novum Supplicii genus.

93. La Postilone sur le Dos is his Quomodo calceis Parcatur.

95. Le Doit du Moine Gueri is Poggio's "Digiti Tumor." It thus appears that many of the Cent Nouvelles coincide with the Facetiae. I do not believe, however, that they were borrowed from that production, as they were written nearly at the same period that the Facetiae were related by Poggio and other clerks of the Roman chancery in the Buggiale of the Vatican; both were probably derived from stories which had become current in France and Italy by means of the Fabliaux of the Trouveurs.[1]

96. Le Testament Cynique. A curate having buried his dog in the church-yard, is threatened with punishment by his superior. Next day he brings the prelate fifty

[1] See, however, Leroux de Lincy's edition of the Cent Nouv. Nouv., Paris, 1841, vol. i. p. xlvi, etc. *Buggiale* is a word formed from the Italian *Bugia*, lie.

crowns, which he says the dog had saved from his earnings, and bequeathed to the bishop in his testament. This story, which corresponds with the Canis Testamentum in Poggio's "Facetiae," is from Le Testament de l'Ane, (Le Grand, vol. iii. p. 107,) a fabliau of the Trouveur Rutebeuf, to whom it probably came from the east, as it is told by a very ancient Turkish poet, Lamai, also called Abdallah Ben Mamoud, author of a collection of Facetiae and Bon Mots, in five chapters. It has been imitated in Histoire du Chien Sched et du Cadi de Candahar, one of Gueulette's "Contes Tartares," and is also told in the history of Don Raphael, in Gil Blas [l. v. 1].

99. La Metamorphose is the Sacerdotii virtus of Poggius.[1]

It is thus evident that a great proportion of the Cent Nouvelles Nouvelles are derived from those inexhaustible stores of fiction, the Fabliaux of the Trouveurs; and as only a small selection has been published by Le Grand and Barbazan, it may be conjectured that many more are borrowed from fabliaux which have not yet seen the light, and may probably remain for ever buried in the French libraries.

The Cent Nouvelles Nouvelles never were translated into English: Beatrice, indeed, in Much Ado about Nothing, suspects she will be told she had her good wit out of the Hundred Merry Tales, which led Shakspeare's commentators to suppose that this might be some version of the Cent Nouvelles, which was fashionable in its day, but had afterwards disappeared. An old black-letter book, however, entitled, A Hundreth Mery Tales, to which Beatrice probably alludes, was lately picked up from a bookseller's stall in England, and it proves to be a totally different work from the Cent Nouvelles Nouvelles.

The Tales of the Queen of Navarre, written in imitation of the Cent Nouvelles Nouvelles, were first published

[1] It is reproduced by Malespini ii. 99. The other references given under this story by Leroux de Lincy are incorrect, as also is his citation of Lamonnoye Poésies Latines under Novel 21. No. 100 Le Sage Nicaise ou l'Amant vertueux is also found in Gib's Ehestandbuch and in Goethe's "Ausgewanderten." See also Vond. Hagen Gesammt. aberdener, i. p. lxxxviii.—Liebs.

under the title of Histoire des Amans Fortunés, in 1558, which was nine years after the death of their author, and subsequently as

L'Heptameron.[1]

These stories are the best known and most popular in the French language, a celebrity for which they were probably as much indebted to the rank and distinguished character of the author, as to their intrinsic merit. The manner in which they are introduced, is sufficiently ingenious, and bears a considerable resemblance to the frame of the Canterbury Tales. In the month of September, the season in which the baths of the Pyrenees begin to have some efficacy, a number of French ladies and gentlemen assembled at the springs of Cauterets. At the time when it was customary to return, there came rains so uncommon and excessive, that a party who made an attempt to arrive at Tarbes, in Gascony, finding the streams swollen, and all the bridges broken down, were obliged to seek shelter in the monastery De Notre Dame de Serrance, on the Pyrenees. Here they were forced to remain till a bridge should be thrown over an impassable stream. As they were assured that this work would occupy ten days, they resolved to amuse themselves meanwhile with relating stories every day, from noon till vespers, in a beautiful meadow near the banks of the river Gave.

The number of the company amounted to ten, and there were ten stories related daily; the amusement was intended also to have lasted ten days, in order to complete the hundred novels, whence the book has been sometimes called Les Cent Nouvelles de la Reine de Navarre; but, in fact, it stops at the 73d tale, near the commencement of the 8th day. The conversations on the characters and incidents of the last related tale, and which generally introduce the subject of the new one, are much longer than in the Italian novels, and, indeed, occupy nearly one half of the work. Some of the remarks are quaint and comical, others are remarkable for their *naiveté*, while a few breathe

[1] The following tales only are here noticed: 8, 10, 29, 36, 38 and 45.

the conceits of the Italian sonnetteers: Thus, "it is said that jealousy is love, but I deny it, for though jealousy be produced by love, as ashes are by fire, yet jealousy extinguishes love, as ashes smother the flame."

Of the tales themselves, few are original; for, except about half a dozen which are historically true, and are mentioned as having fallen under the knowledge and observation of the Queen of Navarre, they may all be traced to the Fabliaux, the Italian novels, and the Cent Nouvelles Nouvelles. Few are either of a serious or atrocious description—they consist for the most part in contrivances for assignations—amorous assaults ingeniously repelled—intrigues ingeniously accomplished or ludicrously detected. Through the whole work, the monks, especially the Cordeliers, are treated with much severity, and are represented as committing, and sometimes with impunity, even when discovered, the most cruel, deceitful, and immoral actions. When we have already seen ecclesiastical characters treated with much contumely by private writers, in the age, and near the seat, of papal supremacy, it will not excite surprise that they should be so represented by a queen, who was a favourer of the new opinions, and an enemy to the Romish superstitions.

But while so many tales of the Queen of Navarre have been borrowed from earlier productions, they appear in their turn to have suggested much to subsequent writers.

The 8th tale (Mesaventure de Bornet, qui se fait coca lui-même), which is from the fabliau of Le Meunier d'Aleus,[1] and also occurs in the Facetiae of Poggio, in Sacchetti, and the 9th of the Cent Nouvelles Nouvelles, seems the version of the story which has suggested the plot of Shirley's comedy of the Gamester, (afterwards printed under the title of The Gamesters,) where Mrs. Wilding substitutes herself for Penelope, with whom her husband

[1] Legrand D'Aussy, iii. 256. Leroux de Lincy—Recueil de Fabliaux, ii. 31. The tale is also the one in the Decameron, viii. 4. Morlini's 79, Malespini's ii. 96. Margaret, says Montaiglon, could have been acquainted with Boccaccio and Poggio only through translations. See l'Heptaméron ed. by Le Roux de Lincy and A. de Montaiglon, iv. 232.

had an assignation, and he, to discharge a game debt, gives up the adventure to his friend Hazard.

The 10th tale is the Châtelaine de Vergy.

The 29th tale has a striking resemblance to the story of Theodosius and Constantia, whose loves and misfortunes have been immortalized by Addison in the Spectator, No. 164.[1]

The 30th coincides with the 35th of the 2d part of Bandello, and the plot of Walpole's "Mysterious Mother" (see above, vol. ii. p. 219.)

The 36th story concerning the President of Grenoble, which is taken from the 6th novel of the 3d decade of Cinthio, or the 47th of the Cent Nouvelles Nouvelles, has suggested to the same dramatist that part of his Love's Cruelty, which turns on the concealment of Hippolito's intrigue with Clariana, by the contrivance of her husband.

The 38th which was originally the 72d tale of Morlini,[2] is the story of a lady whose husband went frequently to a farm he had in the country. His wife suspecting the cause of his absence, sends provisions and all accommodations to the mistress for whose sake he went to the farm, in order to provide for the next visit, which has the effect of recalling the alienated affections of her husband. This story is in the MS. copy of the Varii Successi of Orologi, mentioned by Borromeo [p. 233, &c.]. The French and Italian tales agree in the most minute circumstances, even in the name of the place where the lady resided, which is Tours in both. This tale is related in a colloquy of Erasmus, entitled Uxor Μεμψίγαμος sive Conjugium. It also occurs in Albion's England, a poem, by William Warner, who was a celebrated writer in the reign of Queen Elizabeth: those stanzas, which contain the incident, have been extracted from that poetical epitome of British history, and published in Percy's "Relics," under the title of the Patient Countess [Ser. I. B. 3, No. 6].

45. La Servante Justifiée of Fontaine, is from the 45th novel of this collection. It was probably taken from the

[1] Cf. Langhorne's "Correspondence of Theodosius and Constantia."

[2] This story does not agree with Morlini's 72d in the editions which I have been able to consult.

fabliau of the same Trouveur, who had obtained it from the East, as it corresponds with the story of the shopkeeper's wife [No. 9] in Nakshebi's Persian tales, known by the name of Tooti Nameh, or Tales of a Parrot.

There were few works of any celebrity, written in France in imitation of the tales of the Queen of Navarre. The stories in the Nouvelles Recreations ou Contes Nouveaux have been generally attributed to Bonaventure des Perriers, one of the domestics of that princess; but in the edition 1733, it is shown that they were written by Nicholas Denysot, a French painter. They are not so long as those of the Queen of Navarre, and consist for the most part in epigrammatic conclusions, brought about by a very short relation. It is amusing, however, to trace in them the rudiments of onr most ordinary jest books. The followiug story, which occnrs in the Nouvelles Recreations [vol. ii. 73], may be found in almost every production of the kind from the Facetiae of Hierocles,[1] to the last Encyclopædia of Wit. An honest man in Poictiers sent his two sons for their improvement to Paris. After some time they both fell sick; one died, and the survivor, in a letter to his father, said, 'This is to acquaint you that it is not I who am dead, but my brother William, though it be very true that I was worse than he.' It has been said that Porson once intended to publish Joe Miller with a commentary, in order to show that all his jests were derived originally from the Greek. This he could not have done, but they may be all easily traced to Greek authors, the Eastern Tales, or the French and Italian novels of the fifteenth and sixteenth centuries.

Among the French tales of the sixteenth century may be mentioned the Contes Amoureux of Jeanne Flore; Le Printemps de Jaques Yver, published in 1572; L'Eté de Benigne Poissenot, 1583, and Les Facetieuses Journées, of Gabriel Chapuis.[2]

The more serious and tragic relations of the Italians were diffused in France during the sixteenth century, by

[1] Probably cap. 21 Hierocles, where a twin is asked whether it is he or his brother who is dead.—LIEB.

[2] For an account of the sources whence Chapuis drew, see F. W. V. Schmidt's notes to Tales of Straparola, p. 331.

means of the well-known work of Belleforest,[1] and were imitated in the Histoires Tragiques of Rosset, one of whose stories [No. 5] is the foundation of the most celebrated drama of Ford, who has indeed chosen a revolting subject, yet has represented perhaps in too fascinating colours the loves of Giovanni and Annabella.

Les Histoires Prodigieuses of Boaistuau, published in 1561, seems to be the origin of such stories as appear in the Wonders of Nature, Marvellous Magazine, &c. We are assured upon the authority of Boethius and Saxo, that, in the Orkneys, wheat grows on the tops of the trees, and that the ripe fruits, when they fall to the water, are immediately changed to singing birds:[2] there are besides a good many relations of monstrous births. There is also the common story of a person who was drowned by mistaking the echo of his own cry, for the voice of another. Arriving on the bank of a river, he asked loudly, "s'il n'y avoit point de peril a passer?—*Passez.*—Est ce par ici?—*par ici.*"

Towards the close of the sixteenth, and beginning of the seventeenth century, a prodigious multitude of tales were written in Spain, in imitation of the Italian novels: "It would be too lengthy a task," says Lampillas (Saggio Storico del. let. Spagnuola, part ii. tom. 3, p. 195,) "to indicate the portentous number of Spanish stories published at that time, and translated into the most cultivated languages of Europe."[3] These Spanish novels are generally more detailed in the incidents than their Italian models, and have also received very considerable modifications from the manners and customs of the country in which they were produced. Those compositions, which in Italy presented alternate pictures of savage revenge, licentious intrigue, and gross buffoonery, are characterized by a high romantic spirit of gallantry, and jealousy of family honour, but

[1] For similar information on this writer see F. W. V. Schmidt's "Taschenbuch Deutscher Romanzen," p. 144.

[2] Cf. Gervasius Tilb. iii. 123, de avibus ex arboribus nascentibus.

[3] It will not be irrelevant to observe here that Boaistuau and Belleforest rendered Bandello's stories into French, Rosset did the same for several works of Cervantes, including part of Don Quixote, and Chapuis translated Ariosto's Rolando, and Amadis de Gaule and Primaleon.

above all, by constant nocturnal scuffles on the streets. The tales of Gerardo, the Novelas Exemplares of Cervantes, the Prodigios y Successos d'Amor of Montalvan, and the Novelas Amorosas of Camerino,[1] all written towards the end of the sixteenth, or commencement of the seventeenth century, are scarcely less interesting than the French or Italian tales, in illustrating the manners of the people, the progress of fiction, and its transmission from the novelist to the dramatic poet. Beaumont and Fletcher have availed themselves as much of the novels of Gerardo and Cervantes, as of the tales of Cinthio or Bandello, and many of their most popular productions, as the Spanish

[1] In Spain also short stories were more numerous and more successful during the latter part of the sixteenth and the whole of the seventeenth centuries, than any other form of prose fiction, to a great degree independent of tales of Oriental origin, which had been introduced two centuries previously by Juan Manuel, and little affected by Boccaccio and his followers, they borrowed rather from the longer romances, and are a most interesting reflex of contemporaneous society. A few repertories of such stories may be here named, such, for instance, as the El Inventario of Antonio de Villegas, 1561. This contained two stories, Absence and Solitude, and Narvaez. The latter is analysed by Ticknor, (iii. 151). The tale was taken bodily from Villegas, by Montemayor, and appears in the latter's Diana, Bk. iv. materially altered for the worse. Padilla wrought the story into a series of ballads, Lope de Vega founded on it his Remedy for Misfortune, and Cervantes introduced it into his Don Quixote, but it nowhere presents itself with such grace as in the simple tale of Villegas. Juan de Timoneda was a bookseller, and may be considered to have known, and laid himself out to please the popular taste. His earlier efforts were in verse. His Patrañuelo, or Storyteller, (1st part), was published in 1576, but was not continued. Its materials are drawn from widely different sources, a comprehensive list of which is given by Liebrecht (p. 500, etc.) These stories "tend to show what is proved in other ways, that such popular tales had long been a part of the intellectual amusements of a state of society little dependent on books; and after floating for centuries up and down Europe—borne by a general tradition, or by the minstrels and *trouveurs*—were about this period first reduced to writing, and then again passed onward from hand to hand, till they were embodied in some form that became permanent. What, therefore, the Novellieri had been doing in Italy for above two hundred years Timoneda now undertook to do for Spain." El Sobremesa y Alivio de Caminantes, also by Timoneda, is a collection of anecdotes and jests in the manner of Joe Miller. The work was printed in 1569 and probably earlier. Cervantes, Hidalgo, Suarez de Figueroa, Salas Barbadillo, a very popular writer of short fictions, Diego de Agreda y Vargas, Siñar y Verdugo, and others may be added. See Ticknor's "History of Spanish Literature, 1872," vol. iii. chap. 36.

Curate, Rule a Wife and Have a Wife, Chances, Love's Pilgrimage, and Fair Maid of the Inn may be easily traced to a Spanish original. [See also Boccaccio, viii. 8, and Cinthio, vi. 6, other works of importance in this connection are noticed by Graesse, ii. 3, p. 247.] I fear, however, that to protract this investigation would be more curious than profitable, as enough has already been said to establish the rapid and constant progress of the stream of fiction, during the periods in which we are engaged, and its frequent transfusion from one channel of literature to another.

Indeed, I have perhaps already occupied the reader longer than at first may seem proper or justifiable, with the subject of Italian tales, and the imitations of them. But, besides their own intrinsic value, as pictures of morals and of manners, other circumstances contributed to lead me into this detail. In no other species of writing is the transmission of fable, and if I may say so, the commerce of literature, so distinctly marked. The larger works of fiction resemble those productions of a country which are consumed within itself, while tales, like the more delicate and precious articles of traffic, which are exported from their native soil, have gladdened and delighted every land. They are the ingredients from which Shakspeare, and other enchanters of his day, have distilled those magical drops which tend so much to sweeten the lot of humanity, by occasionally withdrawing the mind, from the cold and naked realities of life, to visionary scenes and visionary bliss.

CHAPTER IX.

ORIGIN OF SPIRITUAL ROMANCE. — LEGENDA AUREA. — CONTES DÉVOTS. — GUERINO MESCHINO. — LYCIDAS ET CLEORITHE. — ROMANS DE CAMUS, ETC. — PILGRIM'S PROGRESS.

WE have now travelled over those fields of fiction, which have been cultivated by the writers of chivalry and the Italian novelists; but the task remains of surveying those other regions which the industry of succeeding times has explored, and I have yet to give some account of those different classes of romance which appeared in France and other countries of Europe, previous to the introduction of the modern novel.

It has already been remarked, that the variations of romance correspond in a considerable degree with the variations of manners. Something, indeed, must be allowed to the caprice of taste, and something to the accidental direction of an original genius to a particular pursuit; but still, amid the variety, there is a certain uniformity, and when the character of an age or people is decided, it must give a tinge to the taste, and a direction to the efforts, of those who court attention or favour, and who have themselves been nourished in existing prejudices and in commonly received opinions.

Of the natural principles of the human mind, none are more obvious than a spirit of religion; and in certain periods of society, and under certain circumstances, this sentiment has been so prevalent as to constitute a feature in the character of the age. It was to be expected, therefore, that a feeling so general and powerful should have been gratified in every mode, and that, amongst others, the easy and magical charm of fiction should have formed

one of the methods by which it was fostered and indulged.

In the times which succeeded the early ages of Christianity, the gross ignorance of many of its votaries rendered them but ill qualified to relish the abstract truths of religion, or unadorned precepts of morality. The plan was accordingly adopted of adducing examples, which might interest the attention and speak strongly to the feelings. Hence, from the zeal of some, and the artifice or credulity of other instructors, mankind were taught the duties of devotion by a recital of the achievements of spiritual knight errantry.

The history of Josaphat and Barlaam, of which an account has already been given (vol. i. p. 64, et seq.), and which was written to inspire a taste for the ascetic virtues, seems to have been the origin of Spiritual Romance. It is true, that in the first ages of the church, many fictitious gospels were composed, full of improbable fables; but, as they contained opinions in contradiction to what was deemed the orthodox faith, they were discountenanced by the fathers of the church, and soon fell into disrepute.[1] On the other hand, the history of Josaphat and Barlaam, which was more sound in its doctrine, passed at an early period into the west of Europe, and through the medium of the old Latin translation, which was a common manuscript, and was even printed so early as about the year 1470, it became a very general favourite. (See supra, p. 64, etc.)

As far back as the fourth century, St. Athanasius visited

[1] Nevertheless the legends based upon or suggested by these apocryphal writings persisted, spread, and have been largely preserved till the present time, as we have seen, for instance, in the case of the St. Andrew, St. Joseph of Arimathea, Veronica, and other traditions.

An unknown author of the twelfth century wrote a metrical Barlaam, the commencement of which is given in Hist. Litt. de la France, xx. p. 484, and is contained in Vatican MS. 1728. A friar preacher, Lorens, translated the history of Barlaam into Provençal in the thirteenth century. In the fourteenth century, Guy de Cambrai, a trouvère, wrote a metrical version of the story (see A. Dinaux, Trouvères, jongleurs, et menestrels du nord de la France et du Midi de la Belgique, i. p. 117). There are also two other lives by Chardry and Herbers, as well as a poem on the subject by the German, Rudolph de Montfort, published by Koepke in 1818.

Rome, in order to obtain succour from the western church against the Arian heresy, which then prevailed in the east; and during his abode in Italy, he wrote the life of St. Anthony, the most renowned Cenobite of the age. From the earliest periods of the church, innumerable legends had been perpetuated and recorded by Gregory of Tours and St Gregory, selections from which have been more recently published under the title of Vies des pères du desert.[1] All

[1] Les Vies des SS. Pères des Deserts d'Occident avec des figures, etc. 2 tom. Par J. F. Bourgoing de Villefore. Paris, 1708. 12°. Les Vies des SS. Pères des Deserts d'Orient (Les Vies des Saintes Solitaires d'Orient et d'Occident), par J. F. Bourgoing. Nouvelle edition. 3 tom. Paris, 1711-22. 12°.

La Vie des Pères was printed first at Lyons in 1486 by Nicolas Philippe and Jean Dupré, and again at Paris in 1495 by Verard. Thirty-one manuscripts of the work at least are known.

The following is the list given by M. E. Schwan, on p. 240 of Nos. 50, 51, of the Romania, Avril-Juillet, 1884, of the seventy-four stories contained in the Vie des Anciens Pères (MS. Bib. Nat. Fr. 1546, anc. 7331):—

1. Fornication imitée.
2. Juitel.
3. Sarrasine.
4. Renieur (cf. 48).
5. Copeaux.
6. Thaïs.
7. Miserere.
8. Jardinier.
9. Haleine.
10. Fou.
11. Impératrice.
12. Meurtrier.
13. Sacristine.
14. Ave Maria (cf. 57).
15. Queue.
16. Crapaud.
17. Image de Pierre (cf. 44).
18. Baril.
19. Abbesse Grosse.
20. Noël.
21. Vision d'Enfer.
22. Malaquin.
23. Vision de Diables.
24. Ermite Accusé.
25. Brûlure.
26. Crucifix.
27. Païen.
28. Goliard.
29. Gueule du Diable.
30. Colombe.
31. Sénéchal.
32. Prévot d'Aquilée.
33. S. Paulin.
34. Nièce.
35. Ivresse.
36. Rachat.
37. Usurier.
38. Feuille de Chou.
39. Demi-Ami.
40. Inceste.
41. Image du Diable (cf. 71).
42. Merlot.
43. Sel.
44. Enfant Jureur.
45. Image de la Vierge (cf. 17).
46. Frères.
47. Crâne.
48. Renieur (cf. 4).
49. Deux Morts.
50. Confession.
51. Pied Gueri.
52. Ecoliers.
53. Enfant Pieux.
54. Brandons.

these legends present nearly the same circumstances—the victims of monastic superstition invariably retire to solitude, where they make themselves as uncomfortable as they can by every species of penance and mortification; they are alternately terrified and tempted by the demon, over whom they invariably prevail; their solitude is interrupted by those who come to admire them, they all cure diseases, and wash the feet of lepers; they foresee their own decease, and, spite of their efforts and prayers, their existence is usually protracted to a preternatural duration.

One peculiarity in the history of these saints is the dominion which they exercise over the animal creation. Thus, St. Helenus or Hellen, who dwelt in the deserts of Egypt, arriving one Sabbath at a monastery on the banks of the Nile, was justly scandalized to find that mass was not to be performed that day. The monks excused themselves on the ground that their priest, who was on the opposite side of the river, hesitated to cross on account of a crocodile which had posted himself on the bank, and was, with some reason, suspected to be lying in wait for the holy man. Saint Helenus immediately went in quest of the crocodile, and commanded the animal to ferry him over on his back to the other side of the river, where he found the priest; but could not persuade this man of little faith to embark with him on the crocodile. He accordingly repassed alone, but being in very bad humour at the ultimate failure of his expedition, he commanded the crocodile to expire without farther delay, an injunction which the monster fulfilled with due expedition and humility.[1]

55. Prêtre Pécheur.
56. Ame en Gage.
57. Ave Maria (cf. 14).
58. Fénêtre.
59. Femme Aveugle.
60. Nom de Marie.
61. Enfant Sauvé.
62. Purgatoire.
63. Vilain.
64. Coq.
65. Mère.
66. Patience.
67. Infanticide.
68. Piège au Diable.
69. Anges.
70. Sac.
71. Image du Diable (cf. 41).
72. Ange et Ermite.
73. Pain.
74. Sermon.

[1] See Ruffinus, lib. ii. cap. 11, apud Rosweyd. Vitæ Patrum Migne; Patrologiæ Cursus, tom. 73, col. 1167, 68. St. Helenus is represented astride a crocodile, or commanding it to die, with his cross. It has been

St. Florentin finding that the solitude to which he had withdrawn was more than he could endure, begged some solace from heaven. One day, accordingly, after prayer in the fields, he found at his return a bear stationed at the entrance to his cell. On the approach of St. Florentin the bear made his obeisance, and so far from exhibiting any symptoms of a natural moroseness, he testified, as well as his imperfect education permitted, that he stood there for the service of the holy man. Our saint, however, received so much pleasure from his company, that he feared incurring a violation of his oaths of penance: he therefore resolved to abstain from the society of the bear during the greater part of the day. As there were five or six sheep in his cavern, which no one led out to pasture, the idea struck the saint of having them tended by the bear. This flock at first showed some repugnance; but, encouraged by the assurances of the saint, and mild demeanour of the shepherd, they followed him pleasantly to the fold. St. Florentin usually enjoined his bear to bring them back at six, but on days of great fasting and prayer, he commanded him not to return till nine. The bear was punctual to his time, and whether his master appointed six or nine, this exemplary animal never confounded the hours, nor mistook one for the other![1]

This miracle continued for some years, but at length the demon, envious of the proficiency of the bear, prompted

suggested that the story is allegorical of the triumph of Christian over Egyptian rites, in the same way as St. George's victory over the dragon symbolizes the overthrow of idols. In the temple of Dendera was found an inscription, interpreted by Duemichen (Bauurkunde der Tempelanlagen von Dendera, etc. taf. xiii. l. 16, and p. 38): "The crocodile which is in this abode is Set; the feather which is on his head is Osiris." The combination thus signifies the victory of Osiris. See Revue Archéologique, Novembre, 1866, p. 297, etc. It is possible, therefore, that the allegory may have been adopted with a changed import, or that the figure of Helenus (representing Christianity) commanding the crocodile may have been substituted for Osiris, somewhat as Balder has been confused with Christ. See also Wiedermann, Die Darstellung auf den Eulogien des Heil. Menas-Ades du VI. Congrès International des Orientalistes, tenu à Leide IVe partie, sect. 3, Africaine, p. 159, etc.; Revue Archéologique, 1878; Le Blant, p. 299; Vesselovsky, Iz Istoria Romana, etc. p. 353, and vol. i. supp. note, Dragons.

[1] Gregorii Magni Dialog. libr. iii. 15, ed. Galliccioli, t. vi. p. 2[illegible]0, sq.

certain evil-disposed monks in the vicinity, who at his instigation laid snares and slew him. The saint could do no more than curse the unknown perpetrators of this act, who in consequence all died next day of putrid disorders.

Perhaps one cause of the popularity of these legends was the frequent details concerning the sexual temptations to which the saints were exposed. The holy men were usually triumphant, and almost the only example to the contrary is that of SAINT MACARIUS. This saint, when far advanced in life, resolved to retire from the world, leaving his wife and family to shift for themselves. The angel Raphael pointed out to him a frightful solitude, where he chose as his residence a cavern inhabited by two young lions which had been exposed by their mother. After he had lived here many years, the demon became envious of his virtue, and seduced him under form of a beautiful female, a figure which he assumes with great facility. St. Macarius somehow instantly perceived the full extent of the iniquity into which he had been ensnared, and was, as may be believed, in the utmost consternation. The lions, though not aware of the whole calamity, were so much scandalized at his conduct, that they forsook the cavern. They returned, however, soon after, and dug a ditch the length of a human body. The repentant sinner, conceiving this to be the species of penance which these animals considered most suitable to his transgression, lay down in the hole, where the lions, with much solemnity and lamentation, covered him with earth, except head and arms. In this position he remained three years, subsisting on the herbs which grew within arms length. At the end of this period, who should re-appear but the two lions, who dug out their old master with the same gravity they had employed at his interment. This was accepted by the saint as a sign that his sins were forgiven, a conjecture which was confirmed by the appearance of Our Saviour at the entrance of the cavern. Henceforth Macarius distrusted every woman; and indeed the continence of the saints must have been wonderfully aided by their knowledge of the demon's power to assume this fascinating figure, as they would constantly dread being thus entrapped into the embraces of the common enemy of mankind.

The legends resembling those above mentioned, which were chiefly of Latin invention, were probably little countenanced under the more mild and rational institutions of St. Benedict, the first founder of the monastic orders; but were subsequently drawn from obscurity, to support the system of the ascetic followers of St. Francis.

Besides the Latin legends, many forgeries by the monks of the Greek church were from time to time imported into France and Italy. To such writers the oriental fictions and mode of fabling were familiar, and hence we find that from imitation the western legends of the saints frequently resemble a romance, both in the structure and decorations of the story. Even the more early Latin lives had been carried to Constantinople, where they were translated into Greek, with new embellishments of eastern imagination. These being returned to Europe, were restored to their native language, and superseded the more simple originals. Other Latin legends, of still later composition, acquired their decorations from the Arabian fictions, which had at length become current in Europe.

Such romantic inventions were too often but ill calculated to dispel superstition. Many extravagant conceptions, too, were likely to arise spontaneously in the visionary minds of the authors. A believing and ignorant age, also, received as truth, what in the lives of the saints was sometimes only intended as allegory. The malignant spirit, so troublesome at bed and board to the monks and anchorites, might only have signified, that even in the desert we in vain seek for tranquillity, that temptations ever pursue, and that our passions assail us as strongly in the gloom of solitude, as in the revelry of the world. Imitators, whose penetration was inferior to their credulity, quickly invented similar relations, from which no instruction could be drawn, nor allegory deduced.

The grand repertory of pious fiction seems to have been the

Legenda Aurea

of Jacobus de' Varazze or Voragine, a Dominican Archbishop of Genoa,—a work entitled Golden from its popularity,

on the same principle that this epithet was bestowed on the Ass of Apuleius. A similar composition in Greek, by Simon Metaphrastes, written about the end of the tenth century, was the prototype of this work of the thirteenth century, which comprehends the lives of individual saints, whose history had already been written, or was current from tradition. The Golden Legend, however, does not consist solely of the biography of saints, but is said in the Colophon to be interspersed with many other beautiful and strange relations, which were probably extracted from the Gesta Langobardorum,[1] and other sources too obscure and voluminous to be easily traced; indeed one of the original titles of the Legenda Aurea was Historia Lombardica. The work of Voragine was translated into French by Jean de Vignai,[2] and was one of the three books from which Caxton's "Golden Legend" was compiled, the printing of which was "fynysshed at Westmestre the twenty day of Nouembre the yere of our lord MCCCCLXXXIII."

From the store-house of Jacobus de Voragine, the history of well-known saints was subsequently extracted. There we find the account of St. George and the Dragon, and also of the Sleepers of Ephesus;—a story which Gibbon has not disdained to introduce into his history (c. 33), and so universal, that it has been related in the Koran.[3] The life of Paul, originally written by St. Jerome, occurs in the Legenda, and the abridgment given by Professor Porson, in his letters to Archdeacon Travers (p. 30), may serve as a specimen of the nature of the incidents related in the Golden Legend.

"Anthony thought himself the most perfect monk in the world, till he was told in a vision, that there was one much more perfect than he, and that he must set out on a visit to the prince of anchorites. Anthony departed on this errand, and in his journey through a desert saw a centaur. Jerome

[1] Pauli [Warnefridi Diaconi] historia Langobardorum, edited by L. Bethmann and G. Waitz, in Monumenta Germaniæ Historica-Scriptores rerum Lango bardicarum et Italicarum Sæc. vi.-ix.

[2] Jean Belet, however, was the first French translator. De Vignai made a new version, which he finished in 1380, and to which he added about forty-four fresh legends.

[3] See Graesse 2, 3, 136, and Massmann's Kaiserchronik, v. 6437, etc.

modestly doubts whether it was the natural produce of the soil, fruitful in monsters, or whether the devil assumed this shape to fright the holy man. Some time after he saw a satyr, with an horned forehead and goat's feet, who presented him with some dates, as hostages of peace, and confessed that he was one of the false deities whom the deluded Gentiles worshipped. At last, Anthony, quite weary and exhausted, found Paul, and, while they were discoursing together, who should appear on a sudden, but a raven, with a loaf, which he laid down in their sight. 'Every day,' said Paul to Anthony, 'I receive half a loaf; but on your arrival Christ has given his soldiers double provision.' He also told Anthony that he himself should shortly die; he therefore desired to be buried in the same cloak that Anthony received from Athanasius. Anthony set out full speed to fetch the cloak, but Paul was dead before his return. Here was a fresh distress; Anthony could find no spade nor pick-axe to dig a grave. But while he was in this perplexity, two lions approached with so piteous a roaring, that he perceived they were lamenting the deceased after their unpolished fashion. They then began to scratch the earth with their feet, till they had hollowed a place big enough to contain a single body. After Anthony had buried his friend's carcase in this hole, the two lions came, and, by their signs and fawning, asked his blessing, which he kindly gave them, and they departed in very good humour." [1]

The

TRÉSOR DE L'AME [2]

is somewhat of the same description with the Legenda Aurea. It was translated from Latin into French, and printed in the end of the fifteenth century; but had been composed nearly two hundred years before that period. This work consists of a collection of histories, but it more

[1] In the history of St. Mary of Egypt, also contained in the Legenda Aurea, lions perform similar offices. Her story is quaintly depicted in a stained glass window in the cathedral of Auxerre.

[2] Robert. le Trésor de l'âme, extrait des Saintes-Ecritures et la plus grande partie de Latin en Francois. A Verard, Paris [1551].

frequently reports miracles operated on proper application, by the posthumous intercession of saints, than prodigies performed in the course of their lives. The longest article is an account of St. Patrick's Purgatory, which is mentioned in the Legenda Aurea, but is here minutely described from the recital of a Spanish knight, who had been sent thither to expiate his crimes.

Besides the legends of the saints, a species of spiritual tales

Contes Dévots,

some in prose, and others in verse, was prevalent in France during the twelfth and thirteenth centuries. These were probably written with a view of counteracting the effects of the witty and licentious tales of the Trouveurs and minstrels. Though how far they succeeded in this must be very questionable, the frankness of their language would now be scandalous. They were mostly the production of monks, who believed the absurdities they heard, or scrupled not to invent new ones, to raise the reputation of the relics preserved in their convents.

The most ancient collection of spiritual tales, is ascribed by some to the Cistercian, Odo de Ceritona (or Shirton), an English monk of the twelfth century;[1] and by others to

[1] Three such collections were compiled by him—to wit, Parabolæ, Homiliæ, and Brutarium. See Graesse, ii. 3, p. 463; Douce, Illustrations to Shakespeare, p. 524, ed. 1839.—Lieb.

The name appears in various forms—Eudes de Shirton, Odo de Ciringtonia, Syrentona, Ceritona, Ciridunia (? Cherington, or Cherrington). Since the date of Dunlop's writing several of Odo's compilations have been examined and published: Kleinere lateinische Deukmaeler der Thiersage aus dem zwölften bis vierzehnten Jahrh. E. Voigt. Strasburg, 1878. Hervieux. Fabulistes latins, i. 654. Libro de los Gatos (translation of Shirton's Fables), published by P. Gayangos in Rivadeneyra's "Biblioteca de Autores españoles," t. li., analyzed by Knust in Jahrbuch für Romanische und Englische Literatur, vi. (1865), pp. 1-42, 119-41.

Oesterley has reproduced the imperfect collection of these fables of Odo de Cerington, contained in MS. Arundel, 292, British Museum, in Jahrb. f. rom. u. eng. Lit. ix. 128, and, in fine, much information on the subject will be found in a notice by P. Meyer of a French version of the Fables, published in Nos. 55, 56 of the Romania (Juillet-Octobre, 1885), where the writer gives the headings of the fables, and shows that Odo most probably lived about the first quarter of the thirteenth century.

Hugo de St. Victoire, a Parisian. It contains a mixture of Æsopian fable, with a great variety of pious and profane histories. There is a long account of a kind of wren, named after St. Martin. One day, while sitting on a tree, this animal, which had long and slender legs, exclaimed in the fulness of its pride, "It matters not to me though the heavens fall, for, by aid of my strong limbs, I shall be able to support them." Presently a leaf dropped from the tree, and the foolish boaster immediately flew away, exclaiming, "St. Martin! St. Martin! help your poor bird!" [1]

Legrand mentions two subsequent collections of spiritual tales in French verse, the first by Gautier de Coinsi, Prior of a monastery at Soissons, who died in 1236. Many of the tales in this metrical compilation had been originally written in Latin by Hugues Farsi, who was also a monk of Soissons. A great proportion of the stories of Farsi relates to miracles performed in the neighbourhood of Soissons by the Virgin, and in her fail by one of her slippers preserved in the monastery. These Coinsi has translated into French rhyme, adding some others on devout topics, furnished by tradition, or invented by himself, and has given to the whole the title of MIRACLES DE NOTRE DAME. The devil, incensed against him (as the author himself informs us) on account of the good which his work was likely to produce, tried to choke him one day; fortunately he had time to make the sign of the cross, but some time after the disappointed fiend stole from him certain valuable relics he possessed.

The second compilation alluded to by Legrand, is entitled VIES DES PERES, either because it relates the spiritual adventures of hermits, or because it is partly extracted from the Vies des Pères du Desert. The tales in this collection are said by Legrand to be far superior to those of Coinsi, both in the choice of subjects and the art of narrative. It accordingly has furnished Legrand with the best of those stories published under the title of Contes Dévots, and

[1] The story is given in Wright's "Latin Stories," No. 65. See, with reference to St. Martin's bird, Grimm, Teutonic Mythology, iii. pp. 1130, 31, and Bosquet, La Normandie pittoresque et merveilleuse, p. 219.

which form a species of continuation or supplement to his Contes et Fabliaux.

Formerly the lives of the saints, and the miracles operated by their relics, had been the favourite topics; but towards the end of the eleventh, and in the course of the subsequent centuries, the wonders performed by the Virgin became the prevailing theme. To her a peculiar reverence was at that time paid in France. A number of cathedrals and monasteries were dedicated to her honour, and she became the object of the most fervent devotion. Hence she appears as the heroine of the histories of Farsi, the metrical compositions of Coinsi, and the Lives of the Fathers. In all these works there were attributed to her an infinite love towards man,—a power almost omnipotent in heaven,—and an inclination, not only to preserve the souls, but to husband the reputations of the greatest criminals, provided she had been treated by them with proper deference and respect.

A young and handsome nun, we are told, was the vestry-keeper of a convent, and part of her daily employment was to ring for matins. In her way to the chapel for this purpose, she was obliged to pass through a gallery, where there stood an image of the Virgin, which she never failed to salute with an Ave. The devil, meanwhile, who had plotted the ruin of this nun, insidiously whispered in her ear that she would be much happier in the world, than detained in perpetual imprisonment; that, with the advantages of youth and beauty which she possessed, there were no pleasures she might not procure, and that it would be time enough to immure herself in a convent when age should have withered her charms. At the same time the tempter rendered the chaplain enamoured of the nun he had been thus seducing, who, having been already prepared for love solicitations, was easily persuaded to elope with him. For this purpose, she appointed the chaplain a rendezvous on the following night at the convent gate. She accordingly came to the place of assignation; but, having as usual said an Ave to the Virgin in passing through the gallery, she met at the gate a woman of severe aspect, who would not permit her to proceed. On the following night the same prayer having been repeated, a

similar obstacle was presented. The chaplain having now become impatient, sent an emissary to complain, and having learned the reason of his mistress not holding her appointment, advised her to pass through the gallery without her wonted Avemaria, and even to turn away from the image of the Virgin. Our nun was not sufficiently hardened to follow these instructions literally, but proceeded to the rendezvous by a different way, and of course met with no impediment in her elopement with the chaplain.

Still the Aves she had said from the time of her entrance into the convent were not thrown away; Our Lady was determined that the shame of so faithful a servant should not be divulged. She assumed the clothes and form of her votary; and, during the absence of the fugitive, assiduously discharged all her employments, by guarding the vestments, ringing the bells, lighting the lamps, and singing in the choir.

After ten years spent in the dissipation of the world, the fugitive nun, tired of libertinism, abandoned the companion of her flight, and conceived the design of returning to the monastery to perform penance. On the way to her former residence, she arrived one night at a house not far distant from the convent, and was charitably received. After supper a conversation having arisen on various topics, she took an opportunity of inquiring what was said of the vestry-keeper of the neighbouring monastery, who had eloped about ten years before with the chaplain. The mistress of the house was much scandalized at the question, and replied that never had pure virtue been so shamefully calumniated; that the nun to whom she alluded was a perfect model of sanctity; and that Heaven itself seemed to bear witness to her merits, for that she wrought miracles daily.

This discourse was a mystery for the penitent; she passed the night in prayer, and in the morning repaired, in much agitation, to the porch of the convent. A nun appeared and asked her name. "I am a sinful woman," she replied, "who am come hither for the sake of penance;" and then she confessed her elopement and the errors of her life. "I," said the pretended nun, "am Mary, whom you faithfully served, and who, in return,

have here concealed your shame." The Virgin then declared that she had discharged the duties of vestry-keeper, exhorted the nun to repentance, and restored her the religious habit which the had left at her elopement. After this the Virgin disappeared, and the nun resumed her functions without anyone suspecting what had happened. Nor would it ever have been known had she not herself disclosed it. The sisters loved her the more for her adventure, and esteemed her doubly, as she was manifestly under the special protection of the Mother of God.

In this tale, of which there are different metrical versions, and which also occurs in the Trésor de l'âme,[1] it will be remarked how far its development deviates from the earlier scope and intent of such narrative. In one version, for instance, the Virgin acts as a housemaid; in another story she performs the part of a procuress, and in a third she officiates in an obstetrical capacity to an abbess, who had been frail and imprudent.[2] Indeed, she is in general represented as performing the most degrading offices, and for the most worthless characters.[3]

While the Virgin is the heroine in these compositions, the devil is usually the principal male performer. The monks of a certain monastery wished to ornament the gate of their church.[4] One of their number, who was

[1] See Méon, Nouveau Recueil, ii. 154, de la segretaine, qui devient fole au monde; and Wright's "Latin Stories," No. 106, de Moniali Sacristana; Avellaneda's "Second part of Don Quixote," c. 17; Wolf, Niederländische Sagen, No. 344; and a German metrical version by Amalie von Imhof (in O. L. B. Wolf's "Poetischer Hausschatz," p. 379), Die Ruckkehr der Pförtnerin. There is also L'Echelle du Paradis, par le P. Crasset, Jésuite, p. 123. Compare also Germania, Tragedy of Father Elias, Eichstadt, 1800, p. 25.

F. Michel, in le Comte de Poitiers, p. vii., cites a fabliau "de la nonain ki ala au siècle et revint en sa maison par miracle."—LIEB.

[2] See Méon, Nouv. Recueil, ii. 314; T. Wright, Lat. St., No. 38, v. d.; Hagen Gesammtab, No. 83, Bd. iii. pp. cxxv. and clxvi., notes.

[3] Analogous declensions may be frequently noted in the development of literature. In the Graal Cycle, for instance, we have in the earlier forms of the romances Galahad, the knight of almost a spiritual origin, while in the later *remaniements* of the theme, he is the adulterine offspring of Lancelot. See Tables, see note, vol. i. p. 171.

[4] See also Von der Hagen, Gesammtabenteuer, No. 76; T. Wright's "Latin Stories," No. 31; and Southey's ballad, The Pious Painter, based on the version in the Pia Hilaria of Angelinus Gazaeus (cf. Vincentius Bellov. l. vii. c. 204).

Sacristan, and who understood sculpture, placed on it a beautiful image of the Virgin. In most of the churches built in the time of these spiritual fablers, there was a representation of the Last Judgment near the entrance. Our Saviour appeared on that occasion in the design of the Sacristan, with the elect on his right hand, and the damned on his left. Among the latter was a Satan, armed with an iron hook, and so hideous that no one could look on him without horror. The original, offended at the liberties which had been used with his figure, came one day to inquire of the artist why he had made him so ill-favoured. The Sacrist plainly told him it had been done from personal dislike, and for the express purpose of rendering him odious. These reasons not appearing satisfactory, the Enemy threatened him with vengeance if he did not change the figure in the course of the day. Next morning, when the devil came to look at the alterations, he found the Sacristan mounted on a scaffold, and employed in adding new horrors to the representation. "Since you are determined that we should be foes," exclaimed the irritated demon, "let us see how you can leap." With these words he overthrew the scaffolding; but the Sacristan had no sooner called the Virgin to his succour, than her image stretched out its arms to uphold him, and, after suspending him some time in the air to give the beholders time to admire this beautiful miracle, she placed him gently on the ground, to Satan's infinite shame and mortification. Though humiliated by this failure, he did not renounce his schemes of vengeance, but adopted a new plan, which, at least, reflected more honour on his ingenuity than the overthrow of the scaffold.

Near the monastery there resided a young and devout widow, and between her and the Sacristan the Tempter excited a reciprocal attachment. The lovers resolved to fly to a foreign land, and the monk annexed to this design the scheme of carrying with him the treasures of the convent. They eloped at an appointed hour, and the Sacristan, according to his plan, carried off the cross, the chalices, and censers. Meanwhile the fiend was on watch, and scarcely had his enemy cleared the precincts of the monastery, when he ran through all the dormitories, calling

out that a monk was carrying off the treasures of the abbey. The fugitives were pursued and taken, but the lady was permitted to retire unmolested. "This," adds the fabler, "would not happen in these days; there are few monks at present who would not have profited by the embarrassment of the fair captive."

As for the Sacristan, he was conducted to a dungeon. There the devil suddenly appeared to insult his misfortunes, but at the same time suggested a mode of reconciliation. "Efface," said he, "the villainous figure you have drawn, give me a handsome one in exchange, and I promise to extricate you from this embarrassment." The offer tempted the monk; instantly his chains fell off, and he went to sleep in his own cell. Next morning the astonishment of his brethren was excessive when they beheld him going at large, and busied with his usual employments. They seized him and brought him back to his dungeon, but what was their surprise to find the devil occupying the place of the Sacristan, and with head bent down and arms crossed on his breast, assuming a devout and penitential appearance. The matter having been reported to the abbot, he came in procession to the dungeon, with cross and holy water. Satan, of course, had to decamp, *nolens volens*, but signalized his departure by seizing the abbot by the hood, and carrying him up into the air. Fortunately for the father he was so fat that he slipped through his clothes, and fell naked in the midst of the assembly, while the fiend only carried off the cowl, which, on account of his horns, proved perfectly useless to him.

It was of course believed that the robbery had been committed by the demon in shape of the Sacristan, who soon after fulfilled his promise of forming a handsome statue of his old enemy and late benefactor. "This tale," says the author, "was read every year in the monastery of the White Monks for *their edification*."

The monks gave to the devil a human form, hideous, however, and disgusting. In the miniatures of manuscripts, the paintings in cloisters, and figures on the gates and windows of churches, he is represented as a black withered man, with a long tail, and claws to his feet and

hands. It was also believed that he felt much mortification in being thus portrayed.

The Angel and the Hermit.

One of the most celebrated stories in the spiritual tales, is De l'Hermite qu'un Ange conduisit dans le Siècle. It is not in the collection of Coinsi, but occurs in the *Vies des Pères*, whence it has been abstracted by Le Grand.

A hermit, who had lived in solitude and penance from his earliest youth, began at length to murmur against Heaven, because he had not been raised to one of those happy and brilliant conditions of which his quest for alms sometimes rendered him witness. Why, thought the recluse, does the Creator load with benefits those who neglect Him? Why does He leave His faithful servants in poverty and contempt? Why has not He, who formed the world, made all men equal? Why this partial allotment of happiness and misery?

To clear these doubts, the hermit resolved to quit his cell and visit the world, in search of some one who could remove them. He took his staff and set out on his journey.

Scarce had the solitary left his hermitage when a young man of agreeable aspect appeared before him. He was in the habit of a *sergent* (a word used to denote any one employed in military or civil service,) but was in fact an angel in disguise. Having saluted each other, the celestial Spirit informed the hermit that he had come to visit his friends in that district, and as it was tiresome to travel alone, he was anxious to find a companion to beguile the way. The recluse, whose project accorded wonderfully with the designs of the stranger, offered to accompany him, and they continued their journey together.

Night overtook the travellers before they had extricated themselves from a wood: fortunately, however, they perceived a hermitage, and went to beg an asylum. They were hospitably received by the solitary inhabitant, who gave them what provisions he could afford; but when the hour of prayer was come, the guests observed that their

host was solely occupied in scouring a valuable cup from which they had drunk during the repast. The angel noted where the hermit had laid it, rose by night, concealed it, and in the morning, without saying a word, carried it off with him. His companion was informed on the road of this theft, and wished to return, for the purpose of restoring the goblet. "Stay," said the angel, "I had my reasons for acting thus, and you will learn them soon; perhaps in my conduct you may again find cause of astonishment, but whatever you may see, know that it proceeds from a proper motive." The hermit was silent, and continued to follow his mysterious companion.

When tired with their journey, and wet with rain which had fallen during the whole day, they entered a populous town; and as they had no money, they were obliged to demand shelter from gate to gate in the name of God. They were everywhere refused an asylum, for Dom Argent, whom the English minstrels style Sir Penny,[1] was then (says the tale), as he still is, more beloved than God. Though the rain still continued they were forced to lie down on the outer stair of a house which belonged to a rich usurer, who would scarce have given a halfpenny to obtain Paradise. He at this moment appeared at the window. The travellers implored an asylum, but the miser shut the casement without reply. A servant, more compassionate than her master, at length obtained his permission to let them in, suffered them to lie on a little straw spread under the stair, and brought them a plate of peas, the relics of her master's supper. Here they remained during the night in their wet clothes, without light and without fire. At day-break the angel, before their departure, went to pay his respects to their landlord, and presented him with the cup which he had stolen from his former host. The miser gladly wished them a good journey. On the way the hermit, of course, expressed his surprise, but was commanded by the angel to be circumspect in his opinions.

[1] See Le Grand, iii. 216; Jubinal, Nouv. Recueil, ii. 426; Ritson, Pieces of Ancient Popular Poetry, 2 ed., Lond 1833, p. 99. Reinmar von Zweter calls him "Her Pfenninc" (Bodmer's "Minnesinger," ii. 148).—Liebrecht.

The evening of the third day brought them to a monastery richly endowed. Here they were sumptuously entertained; but when they were about to depart, the angel set fire to the bed on which he had lain. On ascending a hill at some distance, the hermit perceived the monastery enveloped in flames. When informed that this also was the work of his fellow-traveller, he cursed the hour in which he had been associated with such a wretch, but was again reprimanded by the angel for his rash conclusions.

On the night of that day the pilgrims lodged with a wealthy burgess. Their host was a respectable old man, who had grown grey with years, but lived happily with a beloved wife and an only son of ten years of age, who was his chief consolation. He entertained the travellers with much kindness, and bade them on the morrow an affectionate adieu.

To reach the high road, however, it was necessary to pass through the town, and to cross a river. Pretending that he was unacquainted with the way, the angel persuaded the old man to allow his son to accompany them to the bridge, and point out to them their path. The father awakened his child, who joyfully came to conduct the travellers. In passing the bridge the angel pushed him into the stream, by which he was instantly overwhelmed. "My work is accomplished," said the angel; "art thou satisfied?" The hermit fled with the utmost precipitation, and, having gained the fields, sat down to deplore the folly of having left his cell, for which God had punished him by delivering him up to a demon, of whose crimes he had become the involuntary accomplice.

While engaged in this lamentation he was rejoined by the heavenly messenger, who thus addressed him:—"In thy cell thou hast arraigned the secret counsels of God: thou has called in question his wisdom, and hast prepared to consult the world on the impenetrable depth of his designs. In that moment thy ruin was inevitable, had his goodness abandoned thee. But he has sent an angel to enlighten, and I have been commissioned for this ministry. I have in vain attempted to show thee that world which thou hast sought, without knowing it; my lessons are not understood, and must be explained more clearly. Thou

hast seen the care of a goblet occupy the mind of a hermit, when he ought to have been fully engaged in the most important of duties: now that he is deprived of his treasure, his soul, delivered from foreign attachments, is devoted to God. I have bestowed the cup on the usurer as the price of the hospitality which he granted, because God leaves no good action without recompence, and his avarice will one day be punished. The monks of the abbey which I reduced to ashes were originally poor, and led an exemplary life—enriched by the imprudent liberality of the faithful, their manners have been corrupted; in the palace which they erected, they were only occupied with the means of acquiring new wealth, or intrigues to introduce themselves into the lucrative charges of the convent. When they met in the halls, it was chiefly to amuse themselves with tales and with trifles. Order, duty, and the offices of the church, were neglected. God, to correct them, has brought them back to their pristine poverty. They will rebuild a less magnificent monastery. A number of poor will subsist by the work, and they, being now obliged to labour the ground for their subsistence, will become more humble and better."

"I must approve of you in all things," said the hermit, "but why destroy the child who was serving us? why darken with despair the old age of the respectable father who had loaded us with benefits?" "That old man," replied the angel, "was formerly occupied with doing good, but as his son approached to maturity he gradually became avaricious, from the foolish desire of leaving him a vast inheritance. The child has died innocent, and has been received among the angels. The father will resume his former conduct, and both will be saved; without that, which thou deemest a crime, both might have perished. Such, since thou requirest to know them, are the secret judgments of God amongst men, but remember that they have once offended thee. Return to thy cell and do penance. I reascend to Heaven."

Saying thus, the angel threw aside the terrestrial form he had assumed and disappeared. The hermit, prostrating himself on earth, thanked God for the paternal reproof his mercy had vouchsafed to send him. He returned to his hermitage, and lived so holily, that he not only merited the

pardon of his error, but the highest recompence promised to a virtuous life.

This tale forms the eightieth chapter of the Gesta Romanorum, but there the conflagration of the monastery is omitted, and the strangulation of the infant in the cradle substituted in its place, while a new victim is conjured up for the submersion. Similar incidents are related in the Sermones de Tempore of John Herolt, a German Dominican monk of the fifteenth century.[1] The story also occurs, with some additions and variations, in Howell's "Letters,"[2] which were first published in 1650, but is professed to be transcribed from Herbert's "Conceptions."[3] There, on first setting out on the journey, the angel tumbles a man into the river because he meant that night to rob his master: he next strangles a child: after which follows the apparently whimsical transference of the goblets. Last of all, the travellers meet with a merchant, who asks his way to the next town, but the angel, by misguiding him, preserves him from being robbed. This deviation, I think, occurs in none of the other imitations, and it by no means forms a happy climax. The story has again been copied in the Dialogues of the Platonic theologist Dr. Henry More. [Pt. I., p. 321. Dial. II. Edit. Lond. 1668, 12mo.]. It has been inserted, as is well known, in the twentieth chapter of Voltaire's "Zadig," *De l'Hermite qu' un Ange conduisit dans le siècle*,[4] and it also forms the subject of the Hermit

[1] Sermones de tempore et sanctis cum exemplorum promptuario de miraculis B. Virginis, etc.; Bâle, circ. 1470, and numerous subsequent editions. The legend is also printed (as No. 7) in Wright's "Latin Stories," 1842, pp. 10-12. It is found in the Doctrinal de Sapience, a work translated by a monk of Cluny from the Latin text, written in the fourteenth century by Guy de Roye, archbishop of Sens. The story also furnishes the subject of a fabliau, Legrand d'Aussy, Fabliaux, Paris, 1779-1781, ii. p. 1.

[2] Vol. iv. letter 4 of Howell's "Letters," published between 1647 and 1650, and p. 7 of the edition of 1655.

[3] Certaine Conceptions, or Considerations of Sir Percy Herbert, upon the strange change of Peoples Dispositions and Actions in these latter times. Directed to his Sonne. London, 1654. The story in question commences at p. 220, and is entitled: "A most full, though figurative story to shew that God Almighties wayes and inscrutable decrees are not to be comprehended by humane fancies."

[4] See Bluet d'Arbères, Œuvres, 1604. Livre 105, and Grimm, Deutsche Mythologie, 2 Aufl. p. xxxvii.

of Parnel. That poem bears a closer resemblance to the tale, as related in the Gesta Romanorum, than to any of the other versions. Its author, however, has improved the subject by a more ample development of the moral lesson, by a happier arrangement of the providential dispensations, and by reserving the discovery of the angel till the conclusion of the whole. But, on the other hand, the purloining the goblet in the Conte Dévot might have been rationally expected to cure the hermit of his strange habit of scouring it in time of prayer, and the conflagration of the monastery might effectually have corrected the luxury and abuses that had crept into it; but Parnel's transference of the cup must have been altogether inadequate either for the reformation of the vain man, from whom it was taken away, or of the miser, on whom it was bestowed.

The first germ of this popular and widely diffused story may be found, though in a very rude and imperfect shape, in the eighteenth chapter [vv. 66, etc.] of the Koran, entitled the Cave. Moses, while leading the children of Israel through the wilderness, found, at the meeting of two seas, the prophet Al Khedr, whom he accosted, "and begged to be instructed by him; and he answered, Verily thou canst not bear with me: for how canst thou patiently suffer those things, the knowledge whereof thou dost not comprehend? Moses replied, Thou shalt find me patient, if God please; neither will I be disobedient unto thee in any thing. He said, If thou follow me, therefore, ask me not concerning any thing, until I shall declare the meaning thereof unto thee. So they both went on by the sea-shore, until they went up into a ship: and he made a hole therein. And Moses said unto him, Hast thou made a hole therein, that that thou mightest drown those who are on board? Now hast thou done a strange thing. He answered, Did I not tell thee that thou couldest not bear with me? Moses said, Rebuke me not, because I did forget; and impose not on me a difficulty in what I am commanded. Wherefore they left the ship, and proceeded, until they met with a youth; and he slew him. Moses said, Hast thou slain an innocent person, without his having killed another? Now hast thou committed an unjust action. He answered, Did I not tell thee that thou

couldest not bear with me? Moses said, If I ask thee concerning anything hereafter, suffer me not to accompany thee: now hast thou received an excuse from me. They went forward, therefore, until they came to the inhabitants of a certain city, and they asked food of the inhabitants thereof; but they refused to receive them. And they found therein a wall, which was ready to fall down; and he set it upright. Whereupon Moses said unto him, If thou wouldest, thou mightest doubtless have received a reward for it. He answered, This shall be a separation between me and thee: but I will first declare unto thee the signification of that which thou couldest not bear with patience. The vessel belonged to certain poor men, who laboured in the sea: and I was minded to render it unserviceable, because there was a king behind them, who took every sound ship by force. As to the youth, his parents were true believers; and we feared lest he, being an unbeliever, should oblige them to suffer his perverseness and ingratitude: wherefore we desired that the Lord might give them a more righteous child in exchange for him, and one more affectionate towards them. And the wall belonged to two orphan youths of the city, and under it was a treasure hidden which belonged to them; and their father was a righteous man: and thy Lord was pleased that they should attain their full age, and take forth their treasure, through the mercy of thy Lord. And I did not what thou hast seen of mine own will, but by God's direction. This is the interpretation of that which thou couldest not bear with patience."[1] "Pope used to say," observes Warton, in his History of English Poetry (vol. i., p. 259, edit. 1871), "that it was originally written in Spanish. This I do not believe, but from the early connection between the Spaniards and the Arabians this assertion tends to confirm the suspicion that it was an Oriental tale."

Several other Contes Dévots, like the story of the hermit, are of good moral tendency. The great proportion of them, however, are totally the reverse. A few of the tales, as *La cour de Paradis*, one would think had been

[1] Sale's "Koran," c. 18.

written for the purpose of turning everything sacred into ridicule. Those relating to the sexual temptations, to which monks were subjected, as *Du Prévôt d'Aquilée* and *D'un Hermite et du duc Malaquin*, are extremely licentious; and it is worthy of remark, that the lives of the nuns and monks are represented as much more profligate in the Contes Dévots than in the lighter compositions of the Trouveurs.

These tales, whatever may be their faults or merits, were transmitted from age to age, and were frequently copied into the ascetic works of the following centuries. From the shade of the monastery, where they had their birth they passed into the bosom of private families. It was also customary to introduce tales of this nature into the homilies of the succeeding periods. A very long and curious story of this description, concerning a dissolute bishop named Eudo, may be found in one of the Sermones de Justitia, of Maillard, a preacher of the fifteenth century. Towards the close of the fourteenth century a system of divinity, by Guy de Roye, Archbishop of Sens, appeared at Paris, entitled Doctrinal de Sapyence, translated by Caxton, or, as has been thought by some, by Lydgate, and printed about 1480 under the title of Curia Sapientiæ or Court of Sapience, which abounds with a multitude of apologues and parables. About the same time, there was printed a promptuary or repository of examples for composing sermons, written by Herolt, a Dominican friar, surnamed Discipulus, at Basel, who informs us, in a sort of prologue, that St. Dominic, in his discourses, always abounded in embellishments of this description.

Besides it may be remarked that the spiritual romance and the tales of chivalry have many features common to both. In the latter, the leading subject is frequently a religious enterprise. The quest of the Sangreal was a main object with the knights of the Round Table, and the exploits of the paladins of Charlemagne chiefly tended to the expulsion of the Saracens and triumph of the Christian faith. The history of

GUERINO MESCHINO[1]

may be adduced as an instance of an intermediate work between the chivalrous and spiritual romances. It is full of the achievements of knight errantry, the love of princesses and discomfiture of giants; yet it appears that the author's principal object was the edification of the faithful. This production was of a fame and popularity likely to produce imitation. Spain and Italy have claimed the merit of its original composition, but the pretensions of the latter country seem the best founded, and it is now generally believed to have been written by a Florentine, called Andrea de Barberino, sometimes called A. Patrea in the fourteenth century. Be this as it may, it was first printed in Italian at Padua, 1473, in folio, and afterwards appeared at Venice, 1477, folio; Milan, 1520, 4to; and Venice, 1559, 12mo. It is the subject of a poem by Tullia Arragona, an Italian poetess of the sixteenth century. A French translation was printed in 1490.[2] Madame Oudot has included it in the Bibliothèque Bleue, with refinements of style which ill compensate for the *naiveté* of the original.

Guerin was son of Millon, king of Albania, a monarch descended from the house of Burgundy [c. 2]. The young prince's birth was the epoch of the commencement of his parents' misfortunes. His father and mother were dethroned and imprisoned by an usurper [c. 4], who would also have slain their heir had not his nurse embarked with him in a vessel for Constantinople. She unfortunately died during the voyage, but the child was taken care of, and afterwards educated, by a Greek merchant, who hap-

[1] An edition was published in fol. at Venice, 1477, and followed by numerous others. See Graesse, Sagenkreise, p. 368 n. Graesse refers this composition to the Carlovingian Cycle of Romance.

[2] Bottari (Lettera ad un Academico, etc. in Dante Ediz. Padov. vol. v. p. 140) has only guessed (by no means proved, as Graesse points out, ii. 3, p. 370) Guercino to have been originally written in French, the general idea to have been employed by Dante and a later Italian translator, Andrea de Barberino, to have borrowed additions from Dante's "Inferno," and the French version of 1490 to have been, therefore, only a re-translation.—LIEB.

pened to be in the vessel, under the name of Meschino, an appellation derived from the unhappy circumstances of his childhood [c. 5]. When he grew up he attracted the notice, and passed into the service, of the son of the Greek emperor, with whom he acted as Grand Carver. At Constantinople he fell in love with the princess Elizena, his master's sister. There, too, he distinguished himself by his dexterity in tournaments, and also by his exploits in the course of a war, in which the empire was at that time engaged.

In spite of his love, his merit, and services, Guerin had, on one occasion, been called Turk by the princess Elizena, a term equivalent to slave or villain. To wipe away this reproach he determined on setting out to ascertain who were his parents, as they had hitherto been unknown to him. Concerning this expedition the emperor consulted the court astrologers, who, after due examination of the stars, were unanimously of opinion that Guerin could learn nothing of his parentage, except from the Trees of the sun and moon, which grew at the eastern extremity of the world [1] [c. 28].

After this explication, Guerin prepared for the trip. Having received from the empress a relic composed of the wood of the true cross, which she affirmed would preserve him from every danger and enchantment, he embarked in a Greek vessel and landed in Little Tartary [c. 30]. Thence he took his route through Asia, and having crossed the Caspian Sea, combated a giant, who seized all travellers he could overtake, especially Christians, and shut them up in his Garde Manger, not only for his own consumption,

[1] These oracular trees had been at an earlier period, as mentioned in the passage, here referred to, of Guercino, visited by Alexander, who learned from them the date of his death. Compare the earlier recension of the Pseudo-Callisthenes and the Latin translation of Julius Valerius, both at l. iii. c. 17, as well as the later recension of the first, l. ii. c. 44. The whole of this part of Guercino is borrowed directly or indirectly from Julius Valerius. The same incident occurs in the Kaiser-Chronik, v. 563, 64 (Annolied, v. 210, 211), "in Indiâ er (*i.e.* Alexander) die wuoste durchbrach, mit zwein boumen er dâ gesprach."

In the Indian collection of tales, called Somadeva, there is a gold-raining, prophetic tree. Diè Märchensammlung des Somadeva Bhatta aus Kaschmir; Aus dem Sanskrit ins Deutsche übersetzt von Dr. H. Brockhaus. Leipzig, 1843. Th. 2, p. 84, etc.—LIEB.

but to regale the giantess his wife with her four children, who had acquired the family relish for such refreshments. Guerin cut off the whole brood, and thus saved from the spit two prisoners who had been reserved for a *bonne bouche* [c. 32, 33].

Our hero on his way to India declined the offers made to him by a princess; but the king her father was so much exasperated at this refusal that he threw him into prison, where he would inevitably have died of hunger, had not the lady he had so recently rejected disinterestedly brought him provisions. This kind procedure had such an effect on the knight, that he broke, in favour of this good princess, an oath of purity he had rashly taken; but as he only swore fidelity to her by Mahomet, he felt no scruple in abandoning her at the end of three months [c. 43-48].

Guerin, in the course of his journey through India, saw great variety of monsters, and heard of dog-headed tribes, and nations with feet so large that they carried them overhead as umbrellas.[1] As length he arrived at the extremity of India, where he found the trees of the sun and moon, who informed him that his name is not Meschino, which he had been hitherto called, but Guerin. He is also told that he is the son of a king, but that, if he wish farther information, he must take the trouble of visiting the western extremity of the globe [c. 60-62].

On his way back, Guerin re-established the princess of Persepolis in her dominions, of which she had been deprived by the Turks. As a mutual attachment arose between her and Guerin, a marriage would have taken place, had it not been for the recent information given by the solar trees. The indulgent princess allowed her lover ten years to discover his parents, and he promised to return at the end of that period [c. 69-83].

Guerin next visited Jerusalem, paid his devotions at the holy sepulchre, and thence passed on a pilgrimage to Mount Sinai [c. 84]. From the Holy Land he penetrated

[1] These fabled people (*κυνοκέφαλοι Σκίαποδες*) were, as is known, early mentioned by the Greek authors. Cf. Berger de Xivrey Traditions Tératologiques, p. 67, etc., p. 90, etc. The Flatfeet occur also in Duke Ernest, v. 3825, etc. See also v. d. Hagen, and Büsching, Deutsche Gedichte des Mittelalters, Bd. i. p. xv. note 56.

into Ethiopia, and arrived at the states of Prester John. This ecclesiastical emperor was at war with a savage people, who had a giant at their head. Guerin assumed the command of Prester's army, and was eminently successful [c. 87-99].

In his subsequent progress through Africa, Guerin converted many infidel kings to Christianity, and in one region he possessed himself of the whole country, except the dominions of King Validor. Against this pagan he prepared to take strenuous measures, but his trouble was much abridged by means of the sister of that monarch. This African princess had become enamoured of Guerin, from the account she had received of his beauty, valour, and strength. She therefore sent him a messenger to offer him the head and kingdom of her brother, provided he would consent to espouse her; or, at least, conduct himself as her husband. Some of Guerin's retinue received this embassy, and apprehensive of the over scrupulous conscience of their master returned in his name a favourable answer. The lady performed her promise in the following manner: she intoxicated her brother, and as he became very enterprising in consequence, she cut off his head in an assumed fit of resentment. The gates of the capital were then opened to Guerin; but, when the princess came to demand from him the recompense of her treachery, she was repulsed with the utmost contempt and indignation, being very ugly, and also red-haired,—a singular defect in an African [c. 130-133].

After this, Guerin having heard that in the mountains of Calabria there lived a sibyl, who had predicted the birth of our Saviour, he resolved to interrogate her concerning his parents. When he arrived in her neighbourhood, he was informed that he had undertaken a very dangerous expedition, since the sibyl, though twelve hundred years old, still formed designs on the hearts of those who came to consult her, and that it was most perilous to yield to her seductions [c. 137]: but Guerin, who seems to have held in contempt the fascinations of a sibyl twelve hundred years old, was not deterred from his enterprise. In passing the mountains he met with a hermit, who pointed out to him a hollow in the rocks, which led to her

abode. Having reached the end of this cavern, he came to a broad river, which he crossed on the back of a hideous serpent, who was in waiting, and who informed him during the passage, that he had formerly been a gentleman, and had undergone this unpleasant transformation by the charms of the sibyl. Guerin now entered the palace of the prophetess, who appeared surrounded by beautiful attendants, and was as fresh as if she had been eleven hundred and eighty years younger than she was in reality. A splendid supper was served up, and she informed Guerin in the course of the conversation which arose after the repast, that she enjoyed the benefits of long life and unfading beauty, in consequence of having predicted the birth of our Saviour; nevertheless, she confessed that she was not a Christian, but remained firmly attached to Apollo, whose priestess she had been at Delphos, and to whom she was indebted for the gift of prophecy; her last abode had been at Cumae, whence she had retired to the palace which she now inhabited [c. 139, etc.].

Hitherto the conversation of the sibyl had not been such as was expected from her endowments. It had been more retrospective than premonitory; and, however communicative as to her personal history, she had been extremely reserved on the subject of her guest's. At length, however, she informed him of the names of his parents, and all the circumstances of his birth. She farther promised to acquaint him, on some other occasion, with the place of their residence, and to give him some insight into his future destiny.

At night the sibyl conducted Guerin to the chamber prepared for his repose, and he soon perceived that she was determined to give him considerable disturbance, as she began to ogle him, and then proceeded to the narrowest scrutiny. The wood of the cross, however, which he had received from the Greek empress, and an occasional prayer, procured his present manumission from the sibyl, who was obliged to postpone her designs till the morrow, and thence to defer them for the five following days, owing to the repulsive influence of the same relic [c. 144].

The prophetess, who seems in her old age to have changed the conduct which procured from Virgil the appel-

lation of Casta Sibylla, still refrained from informing her guest of the residence of his parents, in order that, by detaining him in her palace, she might grasp an opportunity of finally accomplishing her intentions. One Saturday she unluckily could not prevent the knight from being witness to an unfortunate and inevitable metamorphosis. Fairies, it seems, and those connected with fairies, are on that day invariably converted into hideous animals, and remain in this guise till the ensuing Monday. Guerin, who had hitherto seen the palace inhabited only by fine ladies and gentlemen, was surprised to find himself in the midst of a *menagerie*, and to behold the sibyl herself contorted into a snake [c. 145]. When she had recovered her charms, Guerin upbraided her with the spiral form into which she had been lately wreathed. He now positively demanded his leave, which having obtained, he forthwith repaired to Rome, and though he had extricated himself from the den in the most Christian manner, he deemed it necessary to demand the indulgence of the holy father, for having consulted a sibyl who was at once a sorceress, a pagan, and a serpent. The pope imposed on him, as a penance, that he should visit the shrine of St. James in Galicia, and afterwards the purgatory of St. Patrick in Ireland, at the same time giving him hopes that in the latter place he might hear intelligence of his parents [c. 154].

Guerin met with nothing remarkable during the first part of his expiatory pilgrimage. The account, however, of Saint Patrick's purgatory[1] is full of wonders. When

[1] The most ancient lives of St. Patrick do not mention the Purgatory. The Bollandists (Acta SS. Mart. t. ii.) attribute the rise of the fable of St. Patrick's Purgatory to Henry, a monk of the Benedictine Abbey of Saltire, at the beginning of the twelfth century, who wrote an account of the descent in 1153 of Owain, which was subsequently widely diffused as the Adventures of the Knight, and translated into the different vernaculars of the countries of the Latin Church. There are three early French metrical versions—one by Marie de France, see Roquefort's ed. of her works, vol. ii. The others are contained in the British Museum MSS. Cotton, Domit. A. iv. fol. 258, and Harl. No. 273, fol. 191, verso. There are two English versifications, both entitled Owain Miles, one of which was printed from the Auchinlech MS. at Edinburgh in 1837, and is probably a translation from the French. The legend is analysed by Wright, St. Patrick's Purgatory, p. 62, etc., which may be some confused application of the myth of Odin's descent to Owen, one of King

Saint Patrick went to preach in Ireland, the honest Hibernians refused to believe the articles of his creed, unless they received ocular demonstration of their truth, so that the saint was obliged to set up a purgatory for their satis-

Stephen's knights, according to Saltrey and Matt. Paris (ann. 1153). Roquefort (op. cit.), however, connects Owain with the Arthurian Ivein of the Chevalier au Lion. A much earlier vision of purgatory, mentioned by Bede (Hist. Eccl. lib. ii. c. 19) is that of Furseus, which must have been popular with the Saxons (cf. Cædmon), into whose language it was translated in the form of a homily by Archbishop Ælfric in the tenth century. The prelate alludes to a similar supposed vision of St. Paul, and in effect there is among the MSS. of Trinity College a short relation, entitled Visio Sti Pauli Apostoli de pœnis purgatorii. The account of Furseus is contained in a MS. (Rawlinson, No. 505, fol. 174) in the Bodleian library, the A. S. version is printed in Reliquiæ Antiquæ, vol. i. p. 276. But like so much else that meets us in literary explorations, the Irish purgatory is probably less an original creation than a mediæval adaptation of earlier and heathen conceptions. The Story of Owain (see Legrand d'Aussy, Fabliaux, 1829, vol. v. p. 97, etc.) strikingly recalls the descent of Odin to Hela, or still more that of Æneas to the infernal regions. A circumstance which accentuates this resemblance, and almost establishes a connection, is the admission of a limbo for adults, and an intermediate place of rest for the just, who have been purged of their sins. It may not be irrelevant to note that the Æneid was well known in the middle ages. It is followed very closely in li Romans d'Eneas, which was composed not later than the middle of the twelfth century. Warburton (see infra, Sethos) sees in the account of Æneas an allegorical description of the initiation into the Eleusinian mysteries; and others, quoting a passage of Strabo, consider that analogous mysteries were introduced into Ireland, and that the expiatory preparations so like those practised in the cultus of Ceres had become christianized. Both Wright and Legrand, however, point out that if some origin of this sort underly the ceremonies observed at Lough Dergh, the analogy would be with the Cave of Trophonius, which was entered only after several days of purifications, etc., and under the conduct of the priests, of which Pausanias gives an account.

Mr. Wright recalls the numerous legendary openings in the earth which were believed by the ancients to communicate with the infernal regions, the allegorical descriptions of the Shades or Visions, *e.g.*, Plato's "accounts of the infernal judges at the end of Gorgias, Tartarus in the Phædo, and of the vision of Er the Armenian in the Republic, Plutarch in . . . the Demon of Socrates describes the vision of Timarchus in the Cave of Trophonius, which bears a striking resemblance to our purgatory visions." In another tract (De Tard. justit. Dio) Plutarch relates a very curious vision of a Greek named Thespesius, who found a purgatory in the sky, and which is remarkable as containing an incident similar to that of the smiths in the legend of Tundale, p. 114, 115. Cf. also Aristophanes in The Frogs.

St. Patrick's Purgatory has continued, with but little interruption, to

faction. On arriving in Ireland, Guerin waited on the archbishop, who, after having vainly attempted to dissuade him from this perilous expedition, gave him letters of introduction to the abbot of the Holy Island, which was the vestibule of purgatory. With the connivance of the abbot, Guerin descended into a well, at the bottom of which he found a subterraneous meadow. There he received instructions from two men clothed in white garments, who lived in an edifice built in form of a church. He was thence carried away by two demons, who escorted him from cavern to cavern, to witness the torments of purgatory. Each cavern, he found, was appropriated for the chastisement of a particular vice. Thus, in one, the *gourmands* were tantalized with the appearance and flavour of dressed dishes, and exquisite beverage, which eluded their grasp; while, at the same time, they were troubled with all the cholics and indigestions to which their intemperance had subjected them during life.[1] This notion of

the present time to be a place of pilgrimage. An account of the pilgrimage, and of the practices observed in connection therewith, will be found in O'Connor's "Lough Derg and its pilgrimages," Dublin, and some particulars are given in the Tablet 18, ix. 1886, p. 457, from which we take the following:—

"There was a time," says Malone, "when pilgrimage to Lough Derg was scarcely less famous than that to the shrine of St. James at Compostella, in Spain." It had been said that Dante's "Purgatorio" was founded on Henry of Saltrey's account of Lough Derg; Ariosto refers to the Pilgrimage in Orlando Furioso, Calderon's drama, Purgatorio de San Patricio, has been translated into English by the late Denis Florence M'Carthy.

See also the account of Turkhill, a native of Tidstude, Essex, in Matthew Paris, Historia Major Tiguri, 1589, p. 206, etc., and also p. 178, etc. There is an old poem on the subject, Owayne Miles, MS., British Museum, Cotton Collection, Calig. A. 12, f. 90. Another copy was printed by Laing, 1837. Cf. the Visions of Tundale. Translation edited by Turnbull. See also Harleian MS. 2385-82; De quodam ducto videre penas Inferni, fol. 56, b.; Warton's "Hist. Poet." iii. p. 157. See Legrand D'Aussy, Fabliaux, v. 93, etc., 1829.

Ferdinand Denys, in Le Monde Enchanté, Paris, 1845, pp. 157-174. Migne's "Dictionnaire des Légendes," treat of the purgatory at considerable length; but the fullest account will be found in Wright's "St. Patrick's Purgatory, an essay on the legends of Purgatory, Hell, and Paradise," etc., 1844.

[1] The Japanese have a mythological hero who is fabled to have presented rice to the hungry which burst into flame as soon as it was taken into the mouth.

future punishments, appropriate to the darling sins of the guilty, has been common with poets. It occurs in Dante, and we are told in one of Ford's dramas, that

> ——— There are gluttons fed
> With toads and adders: there is burning oil
> Poured down the drunkard's throat; the usurer
> Is forced to sup whole draughts of molten gold;
> There is the murderer for ever stabb'd,
> Yet can he never die.[1]

After Guerin had witnessed the pains of purgatory, he had a display of hell itself, which, in this work, is divided into circles, precisely on the plan laid out in Dante's "Inferno." Indeed, the whole of this part of the romance must have been suggested by the unearthly excursions in the Divina Commedia. Judas Iscariot, Nero, and Mahomet, act the most distinguished parts in the tragedy now under the eye of Guerin. Among others, he recognized his old friend the giant Macus, whom he had slain in Tartary, and whose fate is a warning to all who are guilty of an overgrowth, and who regale their wives and children with the flesh of Christian travellers. He also perceived the red-haired African princess, who, for Guerin's sake, had struck off the head of her intoxicated brother. His infernal *Ciceroni* made frequent efforts to add him to the number of the condemned, but were at length reluctantly obliged to give him up to Enoch and Elijah, who pointed out to him Paradise, about as near as Moses saw the Promised Land. These celestial guides, after telling him that he will hear of his parents in Italy, showed him the way back to earth, where he at last arrived, having passed thirty days without sleep or sustenance [c. 158, etc.].[2]

On his return to Rome, Guerin was sent to Albania by the pope, in order to expel the Turks, which being accomplished, he discovered his father and mother in the dun-

[1] "'Tis a pity she's a whore," act 3, sc. 6.

[2] For accounts of such-like visions and journeys through Heaven and Hell, see Samlingar utgifna af Svenska Fornskrift-Sällskapet, 1 Delen. 2 Häft. S. Patricks-Sagan, p. xxv. etc.; also Scheible's "Kloster," Bd. v. p. 148, note 114. Perhaps the oldest example of this kind of narrative is that in Barlaam and Josaphat, c. 30, see supra, vol. i. Cf. also Graesse, ii. 2, p. 137, and Perceforest, iv. 33.

geon where they had been all along confined. They were speedily re-established on their throne, and the romance concludes with the marriage of Guerin with the princess of Persepolis, to the great mortification of the Grecian princess Elizena, who now heartily repented having rashly denominated him Turk [c. 192].

Such is the history of Guerin Meschino, who was certainly the most erratic knight of all those who have traversed the world. No one discomfited a greater number of giants and monsters; no one was more constant to his mistress, than he to the princess of Persepolis; no one was so devout, as appears from his conduct in purgatory, and the abode of the sibyl, his numerous pilgrimages and successful conversions.

It cannot fail to have been remarked, in tracing the progress of fiction, that, when one species of fabulous writing gave place to another, this happened gradually, and that generally some mixed work was composed, partaking of the mutual qualities of the old and new system. For example, in the romance which we have now been considering, the elements both of the chivalrous and devotional method of writing are blended, but with a greater proportion of the former. In other productions the latter gradually prevailed, till, at length, the traces of the former were almost entirely obliterated: of those works in which spiritual began to gain an ascendancy over romantic fiction,

Les Aventures de Lycidas et de Cleorithe,[1]

was the earliest and the finest specimen. It was composed in the year 1529, by the Sieur de Basire, archdeacon of Séez, though the author pretends that it was originally written in the Syriac language, and translated by him from a Greek version.

When the island of Rhodes was conquered by the Ottoman emperor, the young women were subjected to slavery, and to still severer misfortunes. One of their

[1] Not mentioned by most of the bibliographers.

number named Cleoritha, was allotted to the favourite minister of the sultan, and, on account of her beauty was distinguished by the name of wife, from the crowd of surrounding concubines.

A Christian gentleman, named Lycidas, hearing of her misfortunes, and her inviolable attachment to the faith in which she had been brought up, conceived that a visit from him could not fail to be consolatory. By bribing an eunuch, he was introduced into the seraglio, and Cleoritha soon rewarded his attention, by lavishing on him favours, which were with difficulty extorted by her mussulman husband.

This intercourse subsisted without detection or interruption for six years; but at the end of that period the mind of Lycidas became a prey to religious melancholy: he poured forth his feelings of contrition before the penitentiary tribunal, but was shocked at the facility with which he obtained absolution for the crimes he acknowledged. Tormented by his conscience, and disgusted with his confessor, after writing a few lines to Cleoritha to account for his absence, he departed with the intention of opening his heart to the bishop of Damascus.

On the approach of the night which concluded his first day's journey, Lycidas arrived at a small and solitary inn, by the side of a wood. Having asked the host for an apartment, he found there was no chamber except one, which, for a long period, had been the nightly rendezvous of demons and sorcerers. Lycidas insisted on that room being assigned to him, in spite of the assurance of the landlord, that for seven years past all the travellers who had slept in it, and, among the rest, a pacha, attended by six janissaries, had been disturbed by supernatural agents.

Scarcely had Lycidas entered the haunted apartment, when six damsels in array of nymphs, appeared, and proposed to him with much apparent civility, that he should accompany them to their mistress. Lycidas at first eyed them with indifference, but at length yielding to the importunities of the fairest he allowed himself to be conducted to a castle, where he was ushered into a splendid saloon, illumined by a thousand flambeaux. Twenty

youths, and as many damsels, of dazzling charms, joined in voluptuous dances, while the most seductive music was poured from the fairest throats. The lady who presided over this festival appeared to be about the age of seventeen, and was of resplendent beauty.

The ball being concluded, the band of dancers and musicians retired, and Lycidas being left alone with the lady, she, mistaking his silence for respect, took an opportunity of encouraging him, by remarking that the attendants had left her at his mercy. To this observation, and to subsequent overtures still more explicit and enticing, Lycidas maintained the most provoking silence. At length the lady gave vent to her resentment in reproaches, and then vanished from his view. Soon as she disappeared the lights are extinguished, the fabric falls with a tremendous crash into the abysses of the earth, and Lycidas remains alone in the chaos of a dark and tempestuous night.

By the guidance of a pale and uncertain beam, he regains the solitary abode he had left. There he remains till dawn, when he departs, and arrives without farther adventures, at the residence of the bishop of Damascus. Lycidas having explained to him the state of his soul, and his conscientious scruples, this prelate prescribes in the first instance the total renunciation of Cleoritha; he recommends that his penitent should then undertake a journey in the habit of a pilgrim, to all the memorable scenes of the Holy Land; that he should thence repair to Venice, to join the army of that republic in its attempts to re-conquer Cyprus, and should conclude with uniting himself to the knights of Jerusalem, in the citadel of Malta.

Lycidas accordingly commences these multifarious ordinances, by despatching a letter to his late mistress, in which he explains his intentions of divorcing himself from her and his vicious passions—urges her to repentance for her manifold transgressions, assures her that he will continue to love her as one loves the apostles, and that he is her obedient servant in God.

Cleoritha feels extremely indignant at this canting epistle, but her passion has yet such influence over her soul, that she escapes from the seraglio to search for Lycidas, in

those places where she thinks he is most likely to be found, and pours forth a torrent of abuse on being disappointed in her expectations of overtaking her lover.

Indeed, by this time, Lycidas was on his way to the Holy Land. On his road to Jerusalem he met with the devil and a hermit, who had a trial of strength for the soul of the pilgrim. The devil at first gained some advantage, but the victory remained in the hands of the saint. From Jerusalem Lycidas proceeds to Bethany, to visit the oratory of the blessed Magdalene. In this place of devotion he feels all the beatitude attached to the progress of a tender repentance; and, remembering the similarity of his own fate to that of the frail, but pardoned sister of Lazarus, he honours her memory with a few tributary verses, such as,

> "O beaulx yeux de la Magdaleine,
> Vous etiez lors un Mont Æthna,
> Et vous etes une Fontaine," etc.

After leaving the Holy Land, Lycidas joins the Christian army in Cyprus, is appointed colonel of a Sclavonian regiment, and receives, while combating at its head, a mortal wound. He does not, however, conceive himself exempted from continuing the activity he had exerted in this world, by his translation to the heavenly mansions. Scarcely has he tasted of celestial repose, when he appears one night to Cleoritha, (who by this time had returned to her infidel husband,) and exhorts her on the subject of devotion and her various duties. Unfortunately the spirit of religion inspired by this apparition, induces Cleoritha, with a view again to escape from the mussulman, to listen to the proposals of a Jew who had been long enamoured of her charms. By the advice of one of her female slaves, she receives him on the same footing on which Lycidas had been formerly admitted. The criminal intercourse is detected by the husband; he demands the severest justice of his country, and the same pile consumes the Jew, the slave, and Cleoritha.

About the end of the sixteenth century, a spiritual romance of some celebrity,

THE PILGRIMAGE OF COLUMBELLE AND VOLONTAIRETTE,[1]

appeared in the Flemish dialect, written by Boetius Bolswert, an engraver, and brother of Scheldt Bolswert, who was still more famous in the same art. This production recounts the pilgrimage of two sisters, whose names are equivalent to Dove and Wilful, (in the French translation Colombelle and Volontairette,) to Jerusalem, in quest of their Well-beloved. One was, as her name imported, mild and prudent; the other, obstinate and capricious. The contrasted behaviour, and the different issue of the adventures which happen to these two sisters on their journey, form the intrigue of the romance. Thus, they arrive at a village during a fair or festival: Volontairette mingles in a crowd who are following a mountebank; she returns covered with vermin, and her person is depopulated with much trouble. The other sister escapes by remaining at home, engaged in devotional exercises. This romance is mystical throughout: it is invariably insipid, and occasionally blasphemous.

A number of spiritual romances were written by Camus, bishop of Bellay,[2] in the beginning of the seventeenth cen-

[1] Duyfkens en Willemynkens Pelgrimagie tot haaren beminden binnen Jerusalem: haar lieder tegenspoed belet en cide. Uitgegeven door Boetius a Bolswert. Editions 1625, 1636, and 1641.

Pélérinage de Colombelle et Volontairette vers leur bien-aimé dans Jérusalem. Anvers, 1636, Bruxelles, 1684, Paris, Lille, 1819.

[2] Jean Pierre Camus was born at Paris, 1582, of a family of some distinction: he was elevated to the bishopric of Bellay before he was twenty-six years of age, and in this situation was remarkable for the conscientious discharge of his ecclesiastical duties: he was much beloved by the Protestants, but drew on himself the hatred of the monks, against whom he declaimed and wrote without intermission for many years. In 1629, Camus resigned his bishopric, and retired to an abbacy in Normandy, granted him by the king. Afterwards, however, he was prevailed on to accept of ecclesiastical preferment, and was nominated to the bishopric of Arras; but before his bulls arrived from Rome, he died in the seventieth year of his age, in 1652, and was carried, in compliance with his instructions, to the hospital of Incurables.

The numerous sermons he delivered, some of which were afterwards published, are remarkable for their *naiveté*. One day pronouncing a discourse, which he had been appointed to preach before the Trois Etats, he asked, "What would our fathers have said to have seen offices

tury. At the time when this prelate entered the ecclesiastical state, the taste for romance was so strong as to exclude almost every other species of reading. Hence, he is said to have found it necessary to present his flock with fictions, of which the scope was to impress their minds with sentiments of piety.[1] As he had much zeal, and some imagination, and as his readers had but an indifferent taste, these works may have produced, in his own time, the benefit he expected; but he wanted the art and judgment which alone could have rendered them lastingly popular: his numerous

of judicature in the hands of women and children? What remains but to admit, like the Roman emperor, horses to the parliament? And why not, since so many asses have got in already?" He also said one day from the pulpit, that a single person might blaspheme, lie, or commit murder, but there was another sin so great *qu'il falloit être deux de le commettre.* In somewhat better taste was his appeal to the charity of a numerous auditory.—"Messieurs, on recommande a vos charités une jeune damoiselle qui n'a pas assez de bien pour faire *Voeu de Pauvreté.*" A great number of similar anecdotes concerning Camus, though not implicitly to be depended on, may be found in the Ménagiana.

[1] "At this time," writes Perrault in Hommes illustres, "the reading of romances became very general, the fashion having commenced with the appearance of the Astrée, which, by its beauty, charmed all France, and even remote foreign countries, into a furore. The Bishop of Bellay having come to the conclusion that such a kind of reading was an obstacle to the progress of the love of God in souls, but being also at the same time of opinion that it was next to impossible to dissuade the young from an amusement which jumped so agreeably with their age and inclination, sought to make a diversion by writing stories which should tell of love, and which would, therefore, secure readers, but which should also elevate the heart insensibly to God by means of the adroit introduction of sentiments of piety, and the conduct of the adventures to Christian catastrophes. . . . It was a happy artifice which his ardent charity, which made him all things to all men, inspired and enabled him to put successfully into operation, for his books were a kind of antidote to the romance-reading of the time."

St. Francis of Sales may be regarded as the first who set on foot the idea of the religious romance in France. He it was who prompted Camus to undertake works of this kind; but d'Urfé also added his voice, for Camus says in his Esprit de Saint François de Sales, "In addition to the advice of our blessed Father (St. Francis of Sales), who charged me as if at God's behest, with the commission to write pious stories [histoires dévotes] what contributed not a little to impel me to the task, were the arguments of this excellent gentleman [*i.e.* d'Urfé] who protested to me that, had his position been other than it was, he would gladly have taken to this kind of composition, by way of making amends for his Astrée."

and mystical productions fell into disesteem, in the progress of refinement and learning, and a single specimen will satisfy the reader that they are hardly worth being rescued from the oblivion to which they have been consigned.

In

La Memoire de Darie,[1]

Achantes, a gentleman of Burgundy, is represented as the model of every Christian virtue. His wife Sophronia, whose character is drawn at full length, is an example of piety and conjugal affection. After the lapse of many years, in the course of which this union was blessed with a number of daughters, Achantes passed to a better life. His relict made a vow of perpetual widowhood, which probably no one had any intention of interrupting, and devoted her time to the education of her daughters, especially of the eldest, called Darie, the heroine of the romance. This young lady was afterwards placed under care of Theophilus, an enlightened ecclesiastic; and the first fruit of her tuition was the foundation of a monastery. Her education being completed, she was married; but her husband, soon after the nuptials, went abroad and died. The intelligence of his decease was communicated to his spouse by Theophilus, who embraced that opportunity of expatiating on the various topics of religious consolation. Premature labour, however, was the consequence of the disastrous news, and Darie expired, after having been admitted among the number of the religious of that convent which she had formerly founded and endowed.

Of the works of Camus, however, many are rather moral than spiritual romances; that is to say, some moral precept is meant to be inculcated, independent of acts of devotion, the performance of pilgrimages, or foundation of monasteries. All of them are loaded with scriptural quotation, sometimes not very aptly applied, all are of a length fatiguing when compared with the interest of the story,

[1] La Mémoire de Darie où se voit l'idée d'une dévotieuse vie et d'une religieuse mort. Paris, 1620.

and all are disfigured with affected antithesis and cumbrous erudition.[1]

We have already had occasion to mention the *Contes Dévots*, which were coeval with the *Fabliaux* of the Trouveurs. A collection of stories, partly imitated from spiritual tales, particularly the *Pia Hilaria* of Angelin Gazée, and partly extracted from larger works of devotion, with some added by the publisher, appeared in modern French in the middle of the seventeenth century. A few examples may be given as specimens of what for a considerable period formed the amusement of the religious communities of France and the Netherlands.

OVICULA S. FRANCISCI.

A countryman one day was driving some lambs to slaughter; fortunately for them, St. Francis happened to be on the road. As soon as the flock perceived him, they raised most lamentable cries. The saint asked the clown what he was going to do with these animals—"cut their throats," replied he. Good St. Francis could not contain himself at this revolting idea, nor resist the sweet supplications of these innocents; he left his mantle with the barbarous peasant, obtained the lambs in exchange, and conducted them to his convent, where he allowed them to live and thrive at their leisure.

Among this little flock there was a sheep which the saint loved tenderly: he was pleased sometimes to speak to her, and instruct her. "My sister," said he, "give thanks to thy Creator according to thy small means. It is good that you enter sometimes into the temple; but be there more humble than when you go into the fold; walk only on tiptoe; bend your knees, give example to little children. But, above all, my dear sister, run not after the rams; wallow not in the mire, but modestly nibble at the

[1] Koerting (p. 180) quotes from St. Francis of Sales the following judgment of Camus: "Beaucoup de science et d'esprit, une mémoire immense, une modestie parfaite, un mélange de naïvete et de finesse, une piété solide, de la gaîté, de l'àpropos, mais pas de mesure, pas de goût: il ne lui manquait que le jugement."

grass in our gardens, and be careful not to spoil the flowers with which we deck our altars."

Such were the precepts of St. Francis to his sheep. This interesting creature reflected on them in private, (*en son particulier,*) and practised them so well, that she was the admiration of every one. If a Religious passed by, the beloved sheep of St. Francis ran before him, and made a profound reverence. When she heard singing in the church, she came straightway to the altar of the Virgin, and saluted her by a gentle bleat; when a bell was sounded, which announced the sacred mysteries, she bent her head in token of respect. "O blessed animal!" exclaims the author, "thou wert not a sheep, but a doctor: thou art a reproach to the worldly ones, who go to church to be admired, and not to worship. I know," continues he, "that the Huguenot will laugh, and say this is a grandmother's tale; but, say what he will, heresy will be dispelled, faith will prevail, and the sheep of St. Francis be praised for evermore."[1]

On another occasion, St. Francis contracted with a wolf, that the city would provide for him, if he would not raven as heretofore.[2] To this condition he readily assented, and this amiable quadruped farther gratified St. Francis by an assiduous personal attendance. Many saints have taken pleasure in associating with different animals, and St. Anthony, we are somewhere told, made the goose his gossip;[3] but this brotherhood with wolves seems peculiar to St. Francis.

Conrad the abbot of Corbie had the laudable custom of tenderly rearing a number of crows, in honour of the name of his monastery. One of these birds was full of tricks and malice. Sometimes he pecked the toes of the novices, sometimes he pinched the tails of the cats, at other times

[1] A. Gazæus, Pia Hilaria, a collection of legends and anecdotes extracted from divers writers; Ovicula S. Francisci. See Bollandists, Acta Sanctorum, Oct. tom. ii. pp. 628, 704, 764, etc.

[2] Not a few saints, according to popular traditions, have similarly prevailed over the ferocious nature of the wolf, effected a complete reform in his character, and reduced him to profitable servitude. See Bagatta, Admiranda Orbis Christiani, lib. vii. cap. 1.

[3] He is, however, more generally represented with a pig, because he was a swineherd, and could heal this animal's distempers.

he flew away with the dinner of his comrades, and obliged them to fast like the good fathers; but his highest delight was to pluck the finest feathers from the peacocks, when they displayed their plumage.

One day the Abbot having entered the refectory, took off his ring to wash his hands: our crow darts on it adroitly, and flies off unobserved. When the abbot goes to put on his ring, it is not to be found; being unable to learn what has become of it, he hurls an excommunication against the unknown author of the theft. Soon the crow becomes plaintive and sad—he does nothing but pine and drag a languishing life—his feathers drop with the lightest breeze—his wings flag—his body becomes dry and emaciated—no more plucking of peacocks' feathers—no more pinching of novices' toes. His condition now inspires compassion in those he had most tormented, and the commiseration even of the peacocks is excited. With a view of ascertaining the cause of his malady, his nest is visited, to see if he has gathered any poisonous plant. What is the astonishment of all, when the ring which the abbé had lost, and now forgotten, is here discovered! As there is no longer a thief to punish, the anathema is recalled, and the crow resumes in a few days his gaiety and *embonpoint*.[1]

Such were the tales invented and propagated by the monks, partly with pious, and partly with politic designs, and which doubtless the multitude received with eager curiosity and often with devout credulity.

Some of these stories, absurd as they are, have served as the basis of French and English dramas: *Les Fils Ingrats* of Piron,[2] coincides with one of these spiritual fictions. Another tale which occurs in the Pia Hilaria, is that of a drunk beggar, who is carried by the duke of Burgundy to his palace, where he enjoys for twenty-four hours the

[1] The Ingoldsby legend, The Jackdaw of Rheims, will at once occur to the memory. The story is given in the Pia Hilaria, "ex Libro de Viris illustribus ordinis Cisterciensis."

[2] The first representation of this piece proving rather unsuccessful, the Abbé Desfontaines caustically remarked that the Fils Ingrats deserved their name as they had lowered the reputation of their father, and Piron renamed the drama l'Ecole des Pères.

pleasures of command. This story is told of Philip the Good, duke of Burgundy, in Goulart's "Histoires Admirables," whence it was translated in one of Grimstone's "Admirable and Memorable Histories," which Malone considers the origin of the Induction to the Taming of the Shrew. The first notion, however, of such an incident was no doubt derived from the east. In the tale of the Sleeper Awakened, in the Arabian Nights Entertainments, the Caliph Haroun Al Raschid gives a poor man, called Abon Hassan, a soporific powder, and has him conveyed, while under its influence, to the palace, where, when he awakes, he is obeyed and entertained as the Commander of the Faithful, till, another powder being administered, he is carried back on the following night to his humble dwelling.[1]

Of the various spiritual romances which have appeared in different countries, no one has been so deservedly popular as the

[1] Cf. also Calderon de la Barca's "Vida es Sueño" (Life is a Dream), translated by Mr. Oxenford in the Monthly Magazine, vol. xcvi. In this drama, King Basilio, who had learned from the stars, on the birth of his son Sigismund, that the latter would turn out a reckless, impious, and cruel monarch, and oppress the kingdom into discontent and treason, had his heir reared in confinement (cf. Richter's "Unsichtbare Loge"), under the tuition of a wise preceptor, Clotaldo. Upon his son's growing up, the King devises a trial to test his character:—

> My son, Sigismund,
> . . . to-morrow I will place
> Beneath my canopy, upon my throne—
> But that he is my son he shall not know.
> Then shall he govern and command you all,
> While you unite in vowing him obedience.
> First, if he prove benignant, prudent, wise,
> Belying all that fate has told of him,
> Then will you have your natural prince, so long
> A courtier of the rocks, a friend of brutes.
> Secondly, if he prove audacious, cruel,
> Rushing through paths of vice with loosen'd rein,
> Then ev'ry duty I shall have fulfill'd,
> And in deposing him I shall but act
> As a free monarch; it will be but just,
> Not cruel, to return him to his dungeon.

PILGRIM'S PROGRESS [1]

of John Bunyan (1628-1688), an allegorical work, in which the author describes the journey of a Christian from the city of Destruction to the heavenly Jerusalem. The origin of the Pilgrim's Progress has been attributed by some to Barnard's Religious Allegory, entitled: The Isle of Man, or Proceedings in Manshire, published in 1627, while others have traced it to the story of Jean de Cartigny's "Wandering Knight,"[2] translated from the French by Wm. Goodyeare, in the reign of Queen Elizabeth. Le Pèlerinage de l'Ame, which was composed in verse by Deguilleville, prior of Chalis, afterwards reduced to prose by another monk, Jehan de Gallopes, and printed at Paris in 1480. From the text of Gallopes was made, as has been thought, by J. Lydgate, the English version printed by Caxton at Westminster in 1483. This Pylgremage of the Sowle [3] re-

[1] The Pilgrim's Progress from this world, to That which is to come. Delivered under the Similitude of a Dream Wherein is Discovered, The manner of his setting out, His Dangerous Journey; And safe Arrival at the Desired Countrey, By John Bunyan. Licensed and Entred according to Order. London, Printed for Nath. Ponder at the Peacock in the Poultrey near Cornhil, 1678. The above is the title of the first edition, one copy only of which is known.

The number of English editions of this work already published can hardly be less than three hundred, various versified editions, abridgments, explanations, imitations, selections, continuations, parodies, keys, phonetic, stenographic monosyllabic and engrossed editions have appeared. The whole or part of the work has been translated into at least twenty-four languages, among which are Hebrew, Arabic, Icelandic, Dakota, Malagese, Maori Oriya, Rarotongan, Tahitian, Bengalee, Yoruba.

[2] See Blades, Life of Caxton, 1861-63, vol. ii. p. 131.

[3] In the first half of the fourteenth century a French poet named Guillaume de Deguilleville, following the plan of the Roman de la Rose, composed three romances, entitled, Le Pèlerinage de l'Homme ou de la Vie humaine, Le Pèlerinage de l'âme sortie du corps, and Le Pèlerinage de Jesu Christ ou la Vie de Notre Seigneur. These romances are sometimes found united under the general title of Roman des trois Pèlerinages (Graesse, ii. 3, p. 464, etc.). They were the type of divers later productions, of which the most celebrated is Bunyan's "Pilgrim's Progress;" T. Wright, St. Patrick's Purgatory, p. 105. Also in the celebrated poet Rutebeuf's poem, "The way to Paradise (Œuvres complètes de Rutebeuf publ. par Achille Jubinal, vol. ii. p. 21, etc.) are

lates, in manner of a dream, the progress of the soul after its departure from the body, till led up to the heavenly mansions. There is also an old French work, which was written by a monk of Calais, and was versified in English as far back as 1426, relating to a pilgrimage to Jerusalem, and containing various dialogues between the Pilgrim's Grace-Dieu, Sapience,[1] etc. The existence of such works can detract little from the praise of originality; but, if the notion of a journey through the perils and temptations of life, to a place of religious rest, has been borrowed by the author of the Pilgrim's Progress, it was most probably suggested by a Flemish work already mentioned, which describes the pilgrimage of Colombelle to Jerusalem.

The Pilgrim's Progress was written while the author was in prison, where he lay from 1660 to 1672; so that the date of its composition must be fixed between those two periods. This celebrated allegory is introduced in a manner which, in its mysterious solemnity, bears a striking resemblance to the commencement of the Vision of Dante:—"As I walked through the wilderness of this world, I lighted on a certain place where was a den, and laid me down in that place to sleep; and as I slept I dreamed a dream—I dreamed, and behold I saw a man clothed with rags, with a book in his hand. I looked and saw him open the book, and read therein, and as he read he wept and trembled," etc. The author then describes the awakening spiritual fears of his hero, Christian—his resolution to depart from the city of Destruction, suggested perhaps by the flight of Lot from the devoted cities of the plain—his ineffectual attempts to induce his wife and family and neighbours to accompany him—his departure, and all the incidents,

found many of the allegories which are again employed in such works as the Pilgrim's Progress, id. ib. p. 110.—LIEB.

The Pilgrimage of the lyfe of the manhode, from the French of Deguilleville, edited by W. A. Wright, was published by the Roxburgh Club in 1869.

[1] Le Voyage du Chevalier Errant, Anvers (Gand), 1572; Le Voyage du Chevalier Errant esgaré dedans la forest des Vanitez mondaines, etc., Anvers, 1595; The Voyage of the wandering Knight, shewing al the course of man's life, how apt he is to follow vanitie, and how hard it is for him to attaine to vertue . . . translated out of French . . . by W. G. Black letter. J. Este, London, 1607, 4°.

whether of a discouraging or comforting nature, which he encountered on his journey.

It was, perhaps, ill-judged in the author to represent Christian as having a wife and family, since, whatever be the spiritual lesson intended to be conveyed by his leaving them, one cannot help being impressed with a certain notion of selfishness and hard-heartedness in the hero. "Now he had not run far from his own house," says the author, "but his wife and children perceiving it, began to cry after him to return; but the man put his fingers into his ears, and ran on, crying, 'Life! Life! Eternal life!' So he looked not behind him, but fled towards the middle of the plain." This does not impress us with a very favourable idea of the disposition of the hero, and in fact, with the exception of faith and perseverance, he is a mere negative character, without one good quality to recommend him. There is little or no display of charity, beneficence, or even benevolence, during the whole course of the pilgrimage. The sentiments of Christian are narrow and illiberal, and his struggles and exertions wholly selfish.

The author, however, composed his work agreeably to the notion of Christianity existing in his time, and accordingly this must be kept in view while forming our judgment of its merit. It discovers a rich and happy invention, the incidents and characters are well portrayed, and there is much skill in the dramatic adaptation of dialogue to the characters introduced. But as the author was illiterate, his taste is coarse and inelegant, and he generally injures the beauty of his pictures by some unlucky stroke. The occasional poetry introduced is execrable.

In one point of view, however, this want of learning and taste is favourable to the general effect of the work. It gives to the whole an appearance of simplicity and truth, which is also aided by the author, like Homer, abridging nothing, but again and again repeating dialogues as they were delivered, and incidents as they occurred. The only art which he possesses, and it has an agreeable effect, is the art of contrast. Thus, for example, the beautiful palace, where he is entertained by the four virgins, Watchful, Prudence, Piety, and Charity, is succeeded by his distressful combat with Apollyon in the Valley of

Humiliation, and the confinement in the dungeon of Giant Despair is immediately followed by the pleasing picture of the Delectable Mountains.

By the introduction of two other pilgrims in different parts of the journey of Christian, the first of whom, Faithful, dies a martyr, and the second, Hopeful, after the death of the former, accompanies Christian to the end of his pilgrimage, the author not only agreeably diversifies his work, but, by their history and conversation, has an opportunity of expounding his whole system of Faith, and of exhibiting the different means by which the same great object is attained. On the whole, according to the author's views of Christianity, the work is admirably conceived; and the difficulties of his task are a sufficient excuse for those incongruities which, it must be confessed, occasionally occur. For example, one is somewhat surprised at the wickedness of different characters who present themselves to Christian after the journey is almost terminated, and who, according to the leading idea of the work, that Christianity is a pilgrimage, could hardly have been expected to have advanced so far in their progress.

It is difficult to give any specimen of this popular allegory, as its merit consists less in the beauty of detached passages, than in almost irresistibly carrying on the reader to that goal which is the object of pursuit. The following description, however, is short, and gives a favourable idea of the author's powers of picturesque delineation:—"In this light, therefore, he came to the end of the valley. Now I saw in my dream, that at the end of this valley lay blood, bones, ashes, and mangled bodies of men, even of pilgrims that had gone this way formerly; and, while I was musing what should be the reason, I espied a little before me a cave, where two giants, Pope and Pagan, dwelt in old time, by whose power and tyranny the men, whose bones, blood, ashes, &c., lay there, were cruelly put to death. But by this place Christian went without much danger, whereat I somewhat wondered; but I have learned since, that Pagan has been dead many a day, and as for the other, though he be alive, he is, by reason of age, and also of the many shrewd brushes that he met with in his younger days, grown so crazy and stiff in his joints, that

he can now do little more than sit in his cave's mouth, grinning at pilgrims as they go by, and biting his nails because he cannot come at them. So I saw that Christian went on his way; yet at the sight of the old man that sat at the mouth of the cave, he could not tell what to think, especially because he spake to him, though he could not go after him, saying, 'You will never mend till more of you be burnt.' But he held his peace, and set a good face on it and went by, and catched no hurt."

Of the powerful painting in the volume, no part is superior to the description of the passage of Christian through the River of Death. The representation also of the arrival of Christian and his fellow pilgrim at the heavenly Jerusalem is very pleasing, though intermingled with traits which a good taste would have rejected. It concludes in the following manner:—

"Now I saw in my dream that these two men went in at the gate; and, lo! as they entered, they were transfigured, and they had raiment put on that shone like gold.

"There were also that met them with harps and crowns, and gave to them, the harps to praise withal, and the crowns in token of honour. Then I heard in my dream that all the bells in the city rang again for joy, and that it was said unto them, 'Enter ye into the joy of your Lord.' I also heard the men themselves sing with a loud voice, saying, 'Blessing, honour, glory, and power, be to him that sitteth upon the throne, and to the Lamb, for ever and ever.'

"Now, just as the gates were opened to let in the men, I looked in after them, and behold the city shone like the sun; the streets also were paved with gold, and in them walked many men with crowns on their heads, palms in their hands, and golden harps to sing praises withal.

"There were also of them that had wings, and they answered one another without intermission, saying, 'Holy, holy, holy, is the Lord.' And, after that, they shut up the gates; which, when I had seen, I wished myself amongst them."

The emblematic representation of heavenly joys under figure of a magnificent city, so frequent in spiritual romance, probably originated in a scriptural similitude,

which was readily adopted by the monks and anchorites of the early ages. It was natural enough for men who were clad in hair-cloth, and who dwelt in solitary caverns or gloomy cells, to imagine that supreme bliss consisted in walking in parade, attired with glittering garments, through streets which shone like gold. But though this occupation may be better than quaffing Hydromel in Valhalla, to us it is scarcely so attractive as the Arabian Paradise, or the *Loci læti et amœna vireta* of a Platonic Elysium.

CHAPTER X.

COMIC ROMANCE.—WORKS OF RABELAIS.—VITA DI BERTOLDO.—DON QUIXOTE.—GUSMAN D'ALFARACHE.—MARCOS DE OBREGON.—ROMAN COMIQUE, ETC.—POLITICAL ROMANCE.—UTOPIA.—ARGENIS.—SETHOS, ETC.

ALL men have, more or less, a propensity to satire and ridicule. This tendency has its origin in self-love, which naturally leads us to indulge in a belief of our own superiority over the rest of our species. It is in satire and ridicule that this feeling receives its most frequent gratification; and, spite of the objections of Beattie, nothing can, in many instances, be more just than the reflection of Addison on the well-known theory of Hobbes, that when a man laughs he is not very merry, but very proud.

But, besides the gratification they afford, works of satire and ridicule are useful, as they frequently exhibit mankind in their true light and just proportions, with all their passions and follies. They remove from their conduct that varnish with which men so ingeniously cover those actions which are frequently the offspring of pride, private views, or voluntary self-delusion.

In nothing is the superiority of the moderns over the ancients more apparent than in the higher excellence of their ludicrous compositions. Modern ridicule, as has been shown by Dr. Beattie, is at once more copious, and more refined, than the ancient. Many sources of wit and humour, formerly unknown, are now open and obvious, and those which are common to all ages have been purified by improvement in courtesy and taste.

Rabelais,

whom Sir William Temple[1] has styled the Father of Ridicule, and Bacon, the Great Jester, is certainly the first modern author who obtained much celebrity by the comic or satirical romance. At the time when he appeared, extravagant tales were in the height of their popularity. As he had determined to ridicule the most distinguished persons, and everything that the rest of mankind regarded as venerable or important, he clothed his satire somewhat in the form of the lying stories of the age,[2] that under this veil he might be

[1] Essay on Poetry in his Miscellanea. Pt. ii. Works, Lond. 1720, vol. i. p. 246.

[2] It was only at the beginning of the present century that the opinion arose that Gargantua was not a pure creation of Rabelais' imagination, but a literary investiture of a figure already widely diffused in popular tradition, and referred by J. Grimm (in his Deutsche Mythologie, 2nd ed. 1873) to the Celtic era. Eloi Johanneau, in a note to a legend popular in the Pays de Retz, recorded by Thomas de St. Mars, first expressed the opinion that Gargantua was the Hercules Pantophagus of the Gauls, and subsequently remarks in the preface to the Variorum edition of Rabelais that Rabelais is not the inventor of the mythological figure of Gargantua, who was well known in certain districts of France long before Rabelais found in him the prototype of his romance. The story of many of his exploits is still popular in France, etc. (tom. i. p. 37). Subsequent researches, which have found concise embodiment in M. Paul Sébillot's "Gargantua dans les Traditions Populaires," Maisonneuve, Paris, 1883, to which the reader is referred, in some degree support the above assertion. M. Gaston Paris opposes the view, in the Revue Critique, 1868, pp. 326, etc., but by at least most writers on the subject it is considered impossible that all the extant traditions, local associations, names of rocks, mounds, etc., should have been derived from a literary source, *i.e.*, Rabelais' romance. See especially on this subject Bourquelot's remarks, quoted by M. Sébillot, Introduction, pp. iii.-x. "Certain figures there are," he truly observes, "which the imagination even of genius is inadequate to create. There are types which a writer discovers, perpetuates, but cannot invent. Such a type is Rabelais' Gargantua in our opinion. As we read, we are sensible of an archaic something underlying the *chroniques*, and of the artless working of popular imagination in the prodigious character of the story." On the other hand, M. Gaston Paris (Revue Critique, 1868, p. 326, etc.) throws doubts upon Mr. Gaidoz's views, *e.g.*, the latter claims that the Gargantua myth is Celtic, being found only in Great Britain and France, a pretension which cannot be maintained. See Grimm, Teutonic Mythology, iii. p. 542.

sheltered from the resentment of those whom he intended to deride. By this means he probably conceived that his work would, at the same time, obtain a favourable reception from the vulgar, who, though they should not discover his secret meaning, might be entertained with fantastic stories which bore some resemblance to those to which they were accustomed.

With this view, Rabelais availed himself of the writings of those who had preceded him in satirical romance, and imitated in particular the True History of Lucian. His stories he borrowed chiefly from previous facetiae and novellettes: Thus the story of Hans Carvel's ring, of which Fontaine believed him the inventor, is one of the Facetiae of Poggio Bracciolini, and entitled Annulus, or Visio Francesci Philelphi. With an intention of adding to the diversion of the reader, he has given a mixture of burlesque and barbarous words from the Greek and Latin, a notion which was perhaps suggested by the Liber Macaronicorum of Teofilo Folengi, published under name of Merlinus Coccaius, about twenty years before the appearance of the work of Rabelais. An infinite number of puns and quibbles have also been introduced amongst the more ingenious conceptions of the author. In short, his romance may be considered as a mixture, or olio, of all the merry, satirical, and comic modes of writing that had been employed previous to the age in which he wrote.

There are four things which Rabelais seems principally to have proposed to ridicule in his work: 1. The refined and crooked politics of the period in which he lived. 2. The vices of the clergy, the popular superstitions, and the religious controversies at that time agitated. 3. The lying and extravagant tales then in vogue. 4. The pedantry and philosophical jargon of the age.[1]

But although it be understood that these in general were the objects of the author, the application of a great part of the satire is unknown. Works of wit and humour,

[1] The historian De Thou writes: "Scriptum edidit ingeniosissimum, quo vitæ regnique cunctos ordines, quasi in scænam sub fictis nominibus produxit et populo deridendos propinavit."

unless they allude to permanent follies, in which case their relish may remain unimpaired, are more subject to the ravages of time, and more liable to become obscure, than any other literary compositions, because the propriety of allusion cannot be estimated when the customs and incidents referred to are forgotten: We must be acquainted with the likeness before we can relish the caricature. "Those modifications of life," says Dr. Johnson, "and peculiarities of practice, which are the progeny of error and perverseness, or at best of some accidental influence, or transient impression, must perish with their parents." To us who are unacquainted with the follies and impieties of the Greek sophists, nothing can appear more wretched than the ridicule with which these pretended philosophers were persecuted by Aristophanes, yet it is said to have acted with wonderful effect among a people distinguished for wit and refinement of taste. The humour, which in Hudibras transported the age which gave it birth with merriment, is lost, in a great degree, to a posterity unaccustomed to puritanical moroseness.

No satirical writings have suffered more by lapse of time than those of Rabelais; for, besides being in a great measure confined to temporary and local subjects, he was obliged to write with ambiguity, on account of the delicate matters of which he treated, the arbitrary and persecuting spirit of the age and country in which he lived, and the multitude of enemies by whom he was surrounded. Accordingly, even to those who are most minutely acquainted with the political transactions and ecclesiastical history of the sixteenth century, there will be many things from which no meaning can be deciphered, and to most readers the works of Rabelais must appear a mass of unintelligible extravagance. The advantages which he formerly derived from temporary opinions, personal allusions, and local customs, have long been lost, and every topic of merriment which the modes of artificial life afforded, now only "obscure the page which they once illumined." Even the outline of the story, with which Rabelais has chosen to surround his satire, has furnished matter of dispute, and commentators are not agreed what persons are in-

tended by the two chief characters, Gargantua[1] and Pantagruel. Thus it has been said by some writers, that Gargantua is Francis I. and Pantagruel Henry II., while, in fact, there is not one circumstance in the lives, nor one feature in the characters, of these French princes, which appears to correspond with the actions or dispositions of the imaginary heroes of Rabelais.

Other critics have supposed that Grangousier, the father of Gargantua, is John D'Albret, king of Navarre; Gargantua, Henry D'Albret, son and successor of John; Pantagruel, Anthony Bourbon, duke of Vendôme, who was father to Henry IV., and by his marriage with Jeanne D'Albret, the daughter of Henry D'Albret, succeeded his father-in-law in the throne of Navarre. Picrohole, according to this explication, is king of Spain, either Ferdinand of Arragon, or Charles V. Panurge, the companion of Pantagruel, who is the secondary hero of the work, is said

[1] The earliest occurrence of the name Gargantua in literature is, it seems, of the date of 1526 ("Gargantua qui a chepveux de plastre," Charles Bourdigné, Légende de Maistre Pierre Faifen). This alone is hardly sufficient reason for believing it anterior to Rabelais, for it is not absolutely ascertained that no edition of his work, or part of it, appeared prior to 1532, the date of the earliest extant copy. M. Henri Gaidoz (Revue Archéologique, Sept. 1868, p. 172, etc. (Gargantua, Essai de Mythologie Celtique, quoted by M. Sébillot) recognizes the name Gargantua in the Gurguntius filius nobilis illius Beleni [? the Apollo Belenus of the Gauls], who Giraldus Cambrensis (Topographia Hiberniæ, ii. No. 8), writing in the twelfth century, says reigned in Britain before the Roman invasion. M. Gaidoz holds that Gargantua is a formation from the suffix *uas-atis* and stem *Gargant*, an intensive reduplication of the root *gar*, to swallow or devour (cf. Lat. *gurges*, *gurgitis*, also the Spanish *Garganta*, throat, old English *gargate*, Breton *gargaden*, which have the same meaning, and to which, following M. Bourquelot, may be added Mediæv. Latin *Gargatha*, *Gargathum*, Ital. *Gargatta*, *Gargantone*, Spanish *Garganta*, and other similar words). The same root has furnished the Hindoo Mythology, according to M. Gaidoz, with the name of *Garuda*, the conqueror of the Nagas; and Gargantuas was originally an epithet (the Devourer) added to the name, now lost, of a divinity—a sort of Celtic Moloch, perhaps—to whom at first human beings (César et Strabon, liv. iv. iv. 5), and subsequently animals, were offered, and who may be related to, or identic with, the Gayant of Douai, the Gargouille of Rouen, etc. The name of Gargantua is attached to a number of dolmens and druidical stones, etc. Of course the theory that Gargantua was originally a personification of the sun has been started.

to be John de Montluc, bishop of Valence, who, like Panurge, was well versed in ancient and modern languages; like him, penetrating and deceitful; like him, professed the popish religion, while he despised its superstitions, and owned, like Panurge, his elevation to the family of Navarre. That want of accordance, which exists in many particulars between the real characters and the delineations of Rabelais, and which is the great cause of the intricacy of the subject, arises from individuals in the work being made to represent two or more persons, whose aggregate qualities and adventures are thus concentrated in one. On the other hand, the author often subdivides an integral history, so that the same individual is represented under different names. Nor does he confine himself to the order of chronology, but frequently joins together events which followed each other at long intervals.

Holding this in view, it will be found that the commentators who have adopted the above-mentioned key, explain more successfully than could have been expected the meaning and tendency of the five books of Rabelais.[1]

[1] Les grandes et inestimables Cronicqs: du grant & enorme geant Gargantua: contenant sa genealogie La grãdeur & force de son corps. Aussi les merueilleux faictz darmes quil fist pour le Roy Artus cõme verrez cy apres. Imprime nouuellemẽt. Lyon, 1532. This chronicle is not, says Brunet, to be confounded with the works of Rabelais, it certainly appeared before the PANTAGRUEL. It is a facetious narrative, based upon a widely-spread popular tradition, of which numerous variants in different stages of development exist. It can hardly be doubted that it was the work of Rabelais, written, perhaps, at the instance of some bookseller, and the success of which led to the production of Pantagruel, and subsequently to the composition of the several books of the inimitable GARGANTUA, which were so superior to the first. Still this has remained a part of popular literature, though, indeed, pruned down so as to contain little of the original work. Notwithstanding the great number of the editions of this first work, its origin was unknown until the above edition of 1532 was discovered. An account of the question will be found in Notice sur deux anciens romans intitulés les Chroniques de Gargantua, où l'on examine les rapports qui existent entre ces deux ouvrages et le Gargantua de Rabelais, Paris, Silvestre, Decembre, 1834, 8°.

Gargantua. ΑΓΑΘΗ ΤΥΧΗ. La Vie inestimable du grand Gargantua, pere de Pantagruel, iadis cõposée par l'abstracteur de quĩte essẽce liure plein de pantagruelisme M.D.XXV. On les vend a Lyon chés Frãcoys Juste deuãt nostre Dame de Confort.

Pantagruel. Les horribles et espouẽtables faictz et prouesses du

The first is occupied chiefly with the life of Gargantua. An absurd and disgusting carousal of his father Grangousier ridicules the debaucheries of John D'Albret, which often consisted in going privately to eat and drink immoderately at the houses of his meanest subjects. The account of the manner in which Gargantua, or Henry D'Albret, was brought up, corresponds with the mode in which we are informed by historians the young princes of Navarre passed their childhood, especially Henry IV., whom his grandfather inured in his tender age to all sorts of hardship. After some time Gargantua is sent to Paris (ch. xv. 23), and put under the tuition of a pedant called Holofernes, whence Shakespeare has probably taken the name of his pedantic character in Love's Labour's Lost. The education of Gargantua is a satire on the tedious and scholastic mode of instruction which was then in use, and is, at the same time, expressive of the little improvement

tresrenõme Pantagruel Roy des Dipsodes, filz du grant geãt Gargantua, Cõposez nouuellement par Maistre Alcofrybas Nasier, Lyon, no date. Another edition, Lyon, MDXXXIII.

The two preceding were in 1537, and subsequently, published, together with the addition of "les merveilleuses navigations du disciple de Pantagruel, dict Panurge."

Le Cinquiesme et dernier liure des faicts et dicts héroïques du bon Pantagruel, composé par M. F. Rabelais, Docteur en Medecine, Auquel est contenu la Visitation de l'Oracle de la diue Bacbuc, et le mot de la Bouteille pour lequel auoir est entrepris tout ce long voyage. MDLXIIII. In 1553 the works began to be published under the titles of œuvres. The edition published at Lyons in 1558 has the title: Les Œuvres de Me Francois Rabelais . . . contenant cinq liures . . . plus la Prognostication pantagrueline, auec l'oracle de la Diue Bacbuc, et le mot de la bouteille. Augmenté des Nauigations & Isle Sonante, l'Isle des Apedefres la Cresme Philosophale, duec vne epistre Limosine, et deux autres Epistres à deux Vieilles de differentes mœurs.

It is almost superfluous to add that the editions and translations of Rabelais's Gargantua Pantagruel have been very numerous.

The works are thus arranged in M. Louis Moland's edition, Garnier, Paris, 1884, Vie de Rabelais Documents biographiques—Clef des allégories. Livre I. Vie très horrifique de Gargantua. Livre II. Pantagruel, roy des Dipsodes. Livre III.-V. et dernier, faicts et dicts de Pantagruel—Pantagrueline prognostication pour l'an perpetuel—La Sciomachie et festins faicts a Rome—Lettres et pièces attribuées à Rabelais—Bibliographie—Glossaire.

There is a "Notice sur deux anciens romans intitulés les Chroniques de Gargantua où l'on examine les rapports qui existent entre ces deux ouvrages et le Gargantua de Rabelais." 1834. 8°.

derived by Henry D'Albret from popish tuition, while the progress Gargantua afterwards made in every science under the care of Ponocrates, has been construed to show the benefit derived by the prince of Navarre from his protestant teachers, to whose religion he was ardently, though secretly, attached. Gargantua called from Paris to defend his own country (ch. xxix. 34), which had been invaded by the Lerneans, alludes to the wars between the house of D'Albret and the Spaniards—*truand* signifying idle or lazy, which the French imagined to be the character of that people.[1]

Book second commences with a detail of the pedigree of Pantagruel, which the author deduces from the giants, a satire on the family pride of some of the princes of Navarre (ch. i.). Next follow the wonderful feats he performed in his childhood (ch. v.), and then his youthful expedition to Paris (ch. vii.). In this excursion he meets with a Limousin, who addresses him in a pedantic and unintelligible jargon (ch. vi.), by which Rabelais mocks the writers of the age, who stuffed their compositions with Latin terms, to which they gave a French inflection. Pantagruel arrives at Paris, and enters on his studies. The catalogue of the books in St. Victor's library, the names of which are partly real and partly fictitious, is meant as a sarcasm on those who form a collection of absurd works (ch. vii.). Pantagruel makes such proficiency in his studies, that he is appointed umpire in an important cause, in which the incoherent nonsense of the pleadings of the parties, and Pantagruel's unintelligible decision, are a satire on the judicial proceedings of the age, particularly those that took place in the trial concerning the domains possessed by the Constable of Bourbon, and which were claimed by Louisa of Savoy, mother of Francis I. During his stay at Paris, Pantagruel meets with Panurge (ch. ix.), who continues to be a leading character through the re-

[1] Gargantua (in bk. i. c. xvii.) "compissant les Parisiens du haut des Tours de Notre Dame" reminds one of Gulliver extinguishing the fire in the palace of Liliput (chap. v.). There are in various parts of France some local traditions of famous *pisseries*. Both Gargantua and Panurge resemble Gulliver, too, in the way they handled and pocketed folks of the normal stature of the country.

mainder of the work, and attends Pantagruel in his expedition against the Dipsodes, who had laid waste a great part of his territory. The Dipsodes are the Flemings, and other subjects of Charles V., who invaded Picardy and the adjacent districts, of which Anthony of Bourbon was governor; and the real issue of that war is enigmatically pointed out towards the end of the second book (ch. xxix.), by the discomfiture of the three hundred giants.

Panurge is the principal character through the whole of the third book. His mind is represented as fluctuating between the desire of entering into a matrimonial engagement and the fear of repenting his choice. To dispel his doubts he consults certain persons, who, by magical skill, could relieve mental anxiety by prediction of the future: in particular, he applies to Raminogrobis, an aged poet, then in the last moments of his existence (ch. xxi.), who is intended for Cretin, an author almost as much celebrated in his own day as he has been neglected by posterity. The last person of whom he asks advice puts into his hands an empty bottle, which Panurge interprets to imply that he should undertake a voyage for the purpose of obtaining a response from the oracle of the Holy Bottle (ch. xlvii.).

The fourth and fifth books are occupied with the expedition of Panurge, accompanied by Pantagruel, in quest of the oracle. This voyage is said to signify a departure from the World of Error to search after Truth, which the author places in a bottle, in consequence of the proverbial effects of intoxication. These two books are considered as the most entertaining part of the work, as the satire is more general and obvious than in those by which they are preceded.

In the account of this voyage, the author, according to the expression of De Thou, *omnes hominum ordines deridendos propinavit.* Each island, which his characters pass, or on which they disembark, is made the vehicle of new ridicule. Thus, the first place touched at (ch. iv.), is the island of Medamothi (*μηδαμόθι, Nowhere*), and in the account of the rarities with which this country abounds, the improbable fictions of travellers are ridiculed. In another island the author paints the manners of bailiffs

and other inferior officers of justice. Leaving this archipelago of absurdity, the vessel of Panurge and Pantagruel is nearly wrecked in a storm (ch. iv.), which typifies the persecution raised in France against the Hugonots, and the land where the ship went into port after the tempest, is the British dominions, which formed a safe harbour from the violence of popish persecution. Here the ruins of obelisks and temples, and vestiges of ancient monuments, denote the abolition of the monasteries which had recently been effected. The last place at which Pantagruel and Panurge arrive is Lanternland, or the Land of Learning, inhabited by professors of various arts and sciences. Our voyagers beseech the queen of this country to grant them a lantern to light and conduct them to the oracle of the Holy Bottle. Their request being complied with, they are guided by the lantern (ch. v. 33), that is, the light of learning, to the spot which they so vehemently desired to reach. On arriving in the country where the oracle was situated, they, in the first place, pass through an extensive vineyard. At the end of this vineyard, being still preceded by the lantern, they come through a vault, to the porch of a magnificent temple (ch. v. 34, 35). The architecture of this building is splendidly described, and mysteries have, of course, been discovered by commentators in the account of the component parts. Its gates spontaneously open, after which the perspicuous lantern takes leave, and consigns the strangers to the care of Bacbuc (v. 37), priestess of the temple. Under her escort they view a beautiful representation of the triumphs of Bacchus (v. 39, 40), the splendid lamp by which the temple is illuminated, and the miraculous fountain of water, which had the taste of wine (v. 42). Finally, Panurge is conducted through a golden gate to a round chapel formed of transparent stones, in the middle of which stood a heptagonal fountain of alabaster, containing the oracular bottle, which is described as being of fine crystal, and of an oval shape. The priestess throws something into the fount, on which the water begins to bubble, and the word Trinc is heard to proceed from the bottle (v. 44), which the priestess declares to be the most auspicious response pronounced while she had officiated at the oracle. This term she explains to be equivalent to

Drink, and as the goddess had directed her votary to the divine liquor, she presents him with Falernian wine in a goblet. The priestess having also partaken with her guests, raves and prophesies, and all being inspired with Bacchanalian enthusiasm, the romance concludes with a *tirade* of obscene and impious verses.

Few writers have been more reviled and extolled than Rabelais; he has been highly applauded by De Thou, but bitterly attacked by the poet Ronsard, and also by Calvin, who thought to have made a convert of him. Subsequent critics are equally at variance: Boileau has called him La Raison habillée en Masque, while Voltaire, in his Temple de Gout, pronounces, that all the sense and wit of Rabelais may be comprised in three pages, and that the rest of the work is a mass of incoherent absurdity.[1]

We are informed by Pasquier, in his Letters (l. 1.), that Rabelais had two unsuccessful imitators.—One under the name of Léon L'Adulfy, in his Propos Rustiques, and the other, anonymous, in a work entitled Les Fanfreluches. Le Moyen de Parvenir, by Beroalde de Verville, is the work which bears, I think, the closest resemblance to that of Rabelais.[2] The author professes himself an imitator of the father of comic romance, but the disorder that pervades his work is greater than in the romance of his predecessor. Like Athenæus, he introduces a company conversing together at random on various topics, and a number of jests and tales in the manner of Rabelais are thus thrown together at hazard, but there is no leading character or story by which they are in any way connected. We are told in the Menagiana that the best of these tales may be found, in form of question and answer, at the end of a MS. in the old language of Picardy, entitled: Les Evangiles des Que-

[1] The following dramatic productions may be noted as based on Rabelais' work—Pantagruel, comedy by Montauban, 1654; Aventures de Panurge, represented in 1674; Panurge à marier, and Panurge dans les espaces imaginaires, both by Autreau, while Beaumarchais is indebted to the same source for more than one idea in Le Mariage de Figaro.

[2] It has been maintained by Nodier in the preface to his edition of the work, Paris, 1841, and Contes by Paris (Bulletin des Bibliophiles français, 1841, Août) that the work was De Verville's rifacimento of a manuscript of Rabelais.—LIEB.

nouilles, and which is different from the printed edition of that production.

In chronological order, the next comic romance, subsequent to the work of Rabelais, is the

Vita di Bertoldo,[1]

written in Italian towards the end of the sixteenth century by Julio Cesare Croce (1550-1609), surnamed Della Lyra,[2] because he dignified with this appellation the violin on which he scraped in the streets of Bologna.

I know of scarcely any celebrated novel or romance which exhibits the rise of the principal character from a low rank to a distinguished fortune by the force of talents. The Life of Bertoldo, however, describes the elevation of a peasant to the highest situation in his country, by a species of grotesque humour, and a singular ingenuity in extricating himself from the difficulties into which he is thrown by the malice of his enemies.

This romance is borrowed from the eastern story of Solomon and Marcolphus, which is one of the many oriental traditions concerning the Jewish monarch. It appeared in a metrical form in the French language in the thirteenth century; in Latin in the year 1488; and in English under the title of Sayings and Proverbs of Solomon, with the answers of Marcolphus.[3] The Life of Bertoldo, however,

[1] Le Sottilissime Astutie di Bertoldo Doue si scorge vn villano accorto e sagace, il quale doppo varie e strani accidenti a lui interuenuti, alla fine per il suo ingegno raro, & acuto vien fatto huomo di Corte, e Regio Consigliero. Opera nuoua di gratissimo gusto. Di Giulio Cesare dalla Croce. In Firenze, & in Pistoia, per il Fortunati. Con licenza de' superiori. Sine anno, 16°, the borders have been cropped, but probably there was no pagination. At end, "Il fine. L'opera è fogli 5." Sigs. A, B, 16, C 8. I have given the title in full from the British Museum copy, as this edition is extremely scarce, and almost unknown, and among the earliest. There were many editions and translations of the work in the seventeenth century, and a rifacimento in ottava rima was very popular.

[2] For an account of Croce and his works, see O. Guerrini, La Vita e le opere di G. C. Croce, Bologna, 1879.

See also Graesse, Lehrb. Bd. iii. Abth. 3, pp. 466, etc.

[3] This is the Dyalogus or Cõmunyng betwixt the wyse King Salomon and Marcolphus. Gerard Laew, an Antwerp printer (of the fifteenth

which is the Italian form of this fiction, is the most popular shape it has assumed. Indeed, in the country in which it appeared, it enjoyed for more than two centuries, a reputation equal to that of Robinson Crusoe, or the Pilgrim's Progress, in this island: the children had it by heart, and the nurses related it to those who had not yet learned to read. Innumerable sayings or proverbs derived from it are still in the mouths of the few who have never perused or have forgotten it, as *la pace di Marcolfa*, the wife of the hero, who habitually quarrelled with her husband for the sake of the reconciliation.

We are told, near the beginning of this work, that in the sixth century King Alboino reigned over Lombardy in his capital of Verona. At the same time there lived, in a small village in the neighbourhood, a peasant called Bertoldo, of a strange and ludicrous aspect. His large head was round as a football, and garnished with short red hair; he had two little blear eyes, fringed with scarlet; a flat broad nose; a mouth from ear to ear, and a person corresponding to the charms of his countenance.

But the deformity of Bertoldo's appearance was compensated by the acuteness and solidity of his understanding. His neighbours preferred his moral instructions to those of their pastor; he adjusted their differences more to their satisfaction, than the lord of the territory or the judge, and he made them laugh more heartily than the mountebanks, who occasionally passed through the village.

One day Bertoldo took a longing to see the court and capital. On entering Verona, he observed two women disputing on the street, about the property of a mirror, and followed them to the hall of audience, whither they were summoned to receive the judgment of the king, who had overheard their quarrel. The singularity of Bertoldo's figure, and his presumption in choosing a seat reserved for

century). Watts, Bibl. Brit. pt. i. 595 w. The Sayinges or Prouerbes of King Salomon, With the Answers of Marcolphus, translated out of Frenche into Englýsshe. Lond. R. Pynson. 4°. It concludes on the reverse of sig. a iiij. According to Mr. Douce, this poetical tract "differs entirely from the Latin work so entitled—it being levelled altogether against bad women." Bohn's "Lowndes, Bibliog. Manual."

the chief courtiers, attracted the monarch's attention, whose curiosity was further excited by the singular answers he returned to the first questions concerning his situation in life, his age, and residence. His majesty, in consequence, persisted in a series of interrogatories; he asked which is the best wine? "That which we drink at the expense of another."[1] "Who caresses us most?" "He who has already deceived us, or intends to do so,"—an idea that has been expressed by Ariosto:

> Chi mi fa piu carezze che non suole,
> O m' ingannato o ingannar mi vuole.[2]

Bertoldo now listened to the pleadings in the cause concerning the mirror. The king ordered it to be broken in two, and divided between the disputants. The one of the parties who opposed this arrangement, and prayed that it might be given entire to her adversary, had the whole bestowed on her. The courtiers applauded this happy application of the judgment of Solomon; but Bertoldo pointed out those specialties of the case, from which he conceived that that decision ought not to be held as a precedent, and concluded with some satirical reflections on the fair sex, to which the king replied in a studied eulogy. These sarcasms, and a device by no means ingenious, to which he had recourse, in order to convince the king that his majesty entertained too favourable an opinion, induced the queen to avenge the injury offered to those of her sex. On pretence of rewarding Bertoldo, she sent for him to her apartments. "What a ridiculous figure you are," remarked her majesty: "Such as it is," replied Bertoldo, "I have it from nature—I neither mend my shape nor counterfeit a complexion." Perceiving that the queen, and the ladies

[1] Raymond, in chap. 29 of the Discipl. Clericalis, when asked how much he can eat, inquires first, of my own or another's meal? and to the reply "of thine own," rejoins "as little as possible." See also Diogenes Laertius, vi. 54. Diogenes, interrogated what wine he likes, answers "another's."—LIEB.

[2] Cf. the Spanish proverb:

> Si te hace caricias el que no las acostumbra hacer,
> O engañar te quiere ó te ha menester.

See Guzman de Alfarache, p. i. l. iii. c. 1.—LIEB.

who attended her, were provided with switches, and thence suspecting their hostile intentions, he informed them, that, being somewhat of a sorcerer, he was not only aware of their designs, but foresaw that she would give the first blow, who had least regard to her own and her husband's honour. Bertoldo escaped unhurt by this device, which is similar to that in the 39th of the Cento Novelle Antiche (see above, vol. ii. p. 47).

The drollery of Bertoldo excited the jealousy of Fagotti, who had been long the unrivalled buffoon of the court. The author relates a number of absurd questions, which Fagotti put with the view of exposing his enemy, and the triumphant answers of our hero.—"How would you carry water in a sieve?" "I would wait till it was frozen." "When could you catch a hare without running?" "When it is on the spit." These, and many other repartees of Bertoldo, correspond with stories told of Bahalul, surnamed Al Megnum, the court fool of Haroun Alraschid. (D'Herbelot, Bib. Orient. *Bahalul.*)

About this time Bertoldo's old foes, the court ladies, insisted on admission into the councils of state. His majesty was somewhat embarrassed by the application, till, by advice of Bertoldo, he appeared to acquiesce in the demand, and sent a box to the wife of the prime minister, desiring her to keep it in the garden till next day, when the ladies and ministers were to deliberate on its contents. The minister's wife opened it from curiosity, and the bird which was inclosed flew off. She thus demonstrated how ill qualified the fair sex were to be intrusted with secrets of state.

The ladies resolved to be avenged on Bertoldo, for the disappointment they had sustained by his means. He was a second time summoned to the queen's apartments, but, before proceeding thither, he put two live hares in his pocket. On his way it was necessary to cross a court, which was guarded by two monstrous dogs, purposely unchained. Bertoldo occupied their attention by setting loose the two hares, and, while the dogs were engaged in the chase, he arrived safe in the apartments of the queen, to the utter mortification of her majesty and her attendants.

Perceiving that Bertoldo eluded all stratagem, the queen insisted that he should be hanged without farther ceremony, to which the king readily consented. Our hero acceded to this proposal with less reluctance than could have been expected,* but stipulated that he should be allowed to chuse the tree on which he was to expiate his offences. He was accordingly sent forth, escorted by the officers of justice and the executioner, in order to make his election, but cavilled at every tree which was recommended to his notice,—an incident which occurs in the original Solomon and Marcolphus. During this search Bertoldo made himself so agreeable to the guards, by his pleasant stories, that they allowed him to escape, and he returned to his native village.

Her majesty afterwards repented of her cruelty, and, on being informed that Bertoldo was still alive, she requested that he might be recalled to court. With a good deal of difficulty he was persuaded to return, and was made a privy counsellor. Owing, however, to the change in his mode of life, he did not long survive his elevation.

I have given this abstract of the Life of Bertoldo, not on account of its merit, but celebrity; and, because it formed for two hundred years the chief literary amusement of one of the most interesting countries in Europe. It is unnecessary, however, to enlarge on the life of the son BERTOLDINO, written by the author of Bertoldo, but added a long while after his first composition, or on that of the grandson CACASENNO, by Camillo Scaliger della Fratta. These works never attained the same popularity as their original, and are inferior to it in point of merit. The same king who had patronized Bertoldo, believing that talents were hereditary, brought the son to court, where he became as noted for folly and absurdity, as his father had been for shrewdness, and was speedily sent back in disgrace to his village. His majesty, not satisfied with one experiment, sent for the grandson, who proved a glutton and poltroon, and the incidents of the history hinge on the exhibition of his bad qualities.

The lives of these three peasants form the subject of a much-esteemed Italian poem, which was written in the end of the seventeenth, or commencement of the eighteenth

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By far the most celebrated romance of the class with which we are at present engaged, is the Life and Exploits of

DON QUIXOTE,

which first appeared in the beginning of the seventeenth century,[1] a few years posterior to the composition of the Bertoldo.

At a time when the spirit of practical knight-errantry was extinguished, but the rage for the perusal of relations of chivalrous extravagance continued unabated, Cervantes (1547-1616) undertook to ridicule the vitiated taste of his countrymen, and particularly, it is said, of the duke of Lerma, whose head was intoxicated with the fictions of

[1] El ingenioso hidalgo Don Quixote de la Mancha, 1605. It was reprinted the same year at Lisbon and at Valentia, and was immediately translated into French.

Perceiving that Bertoldo lingly is not intended, as some insisted that he should be quest of adventures, the eager- mony, to which the king not only at the time in which Cervantes wrote, but in which Don Quixote is feigned to have existed. Indeed, if this had not been supposed, the merit of the work would be diminished, as a considerable portion of the ridicule arises from the singularity of the hero's undertaking. Don Quixote, therefore, was written with the intention of deriding the folly of those, whose time, to the neglect of other studies and employments, was engrossed with the fabrication or perusal of romantic compositions. The author indeed informs us in his prologue, that his object was, "to destroy the ill-founded fabric of books of chivalry, and break down their vogue and authority in society and among the multitude."[1]

With this view the Spanish author, as all the world knows, has represented a man of amiable disposition, and otherwise of sound understanding, whose brain had become disordered by the constant and indiscriminate perusal of romances of chivalry;[2] a fiction by no means improbable, as this is said to be frequently the fate of his countrymen towards the close of their days:—"Sur la fin de ses jours Mendoza devint furieux, comme font d'ordinaire les Espagnols," (*Thuana*, &c.). The imagination of Don Quixote was at length so bewildered with notions of enchantments and single combats, that he received as truth the whole system of chimeras of which he read, and fancied himself called on to roam through the world in quest of adventures with his horse and arms, both for the

[1] He was not at once successful in this, as the popularity of the Amadis romances still continued for some time. Indeed, Cervantes himself vied with Lobeira in the imaginative adventures of his Persiles. Schack, Gesch. der dram. Literatur in Spanien. 2, p. 28, etc.—LIEB.

[2] Clemencin, in the preface to his edition of Don Quixote, tom. i. pp. xi.-xvi., cites numerous proofs of the passion for books of chivalry at the period in Spain. Allusions to the fanaticism of the lower classes on the subject of books of chivalry are happily introduced into Don Quixote, part i. c. 32, and in other places. It extended, too, to those better bred and informed. Francisco de Portugal, who died in 1632, tells us in his Arte de Galanteriá (Lisbon, 1670, p. 96), that Simon de Silveira once swore upon the Evangelists that he believed the whole of the Amadis to be true history. See Ticknor's "Hist. of Span. Lit.," ii. p. 164, etc. notes.

general good, and the advancement of his own reputation. In the course of his errantry, which is laid in La Mancha and Arragon, the most familiar objects and occurrences appear to his distempered imagination clothed in the veil of magic and chivalry, and formed with those romantic proportions to which he was accustomed in his favourite compositions: and if at any time what he had thus transformed, flash on his understanding in its true and natural colours, he imagines this real appearance all delusion, and a change accomplished by malevolent enchanters, who were envious of his fame, and wished to deprive him of the glory of his adventures.

These two principles of belief form the basis of the work, and, by their influence, the hero is conducted through a long series of comical and fantastic incidents, without entertaining the remotest suspicion of the wisdom or propriety of his undertaking. In all his adventures he is accompanied by a squire, in whom the mixture of credulity and acuteness forms, in the opinion of many, the most amusing part of the composition: indeed, if laughter, as has been said by some persons, arise from the view of things incongruous united in the same assemblage, nothing can be more happy than the striking and multifarious contrasts exhibited between Sancho and his master. The presence of the squire being essential to the work, his attendance on the knight is secured by the promise of the government of an island, and the good luck of actually finding some pieces of gold on the Sierra Morena. At length, one of Don Quixote's friends, with the intention of forcing him to return to his own village, assumes the disguise of a knight, attacks and overthrows him; and, according to the conditions of the rencounter, insists on his retiring to his home, and abstaining for a twelvemonth from any chivalrous exploit. This period Don Quixote resolves to pass as a shepherd, and lays down an absurd plan of rural existence, which, though written by the author of Galatea, is certainly meant as a satire on pastoral compositions, which, in the time of Cervantes, began to divide the palm of popularity with romances of chivalry.

In the work of Cervantes there is great novelty of plan, and a species of gratification is presented to the reader,

which is not afforded in any previous composition. We feel infinite pleasure in first beholding the objects as they are in reality, and afterwards as they are metamorphosed by the imagination of the hero. From the nature of the plan, however, the author was somewhat circumscribed in the number of his principal characters; but, as Milton has contrived to double his *dramatis personæ*, by representing our first parents in a state of perfect innocence, and afterwards of sin and disgrace, Cervantes has in like manner assigned a double character to Don Quixote, who is a man of good sense and information, but irrational on subjects of chivalry. Sancho, too, imbibes a different disposition, when under the influence of his master's frenzy, from that given him by nature. The other characters who intervene in the action are represented under two appearances,—that which they possess in reality, and that which they assume in Don Quixote's imagination.

The great excellence, however, of the work of Cervantes, lies in the readiness with which the hero conceives, and the gravity with which he maintains, the most absurd and fantastic ideas, but which always bear some analogy to the adventures in romances of chivalry. In order to place particular incidents of these fables in a ludicrous point of view, they were most carefully perused and studied by Cervantes. The Spanish romances, however, seem chiefly to have engaged his attention, and Amadis de Gaul appears to have been used as his text.[1] Indeed, there are so many allusions to romances of chivalry, and so much of the amusement arises from the happy imitation of these works, and the ridiculous point of view in which the incidents that compose them are placed, that I cannot help attribut-

[1] Whether or no such romances were read by Cervantes *with this design*, Don Quixote amply proves that its author "must, at some period of his life, have been a devoted reader of the romances of chivalry. How minute and exact his knowledge of them was may be seen, among other passages, from one at the end of the twentieth chapter of Part First, where, speaking of Gasabal, the esquire of Galaor, he observes that his name is mentioned *but once* in the history of Amadis of Gaul;—a fact which the indefatigable Mr. Bowle took the pains to verify, when reading that huge romance. See his Letter to Dr. Percy, on a new and Classical Edition of Don Quixote. London, 1777, 4°, p. 25." Ticknor, ii. 165, note.

ing some affectation to those, who, unacquainted with this species of writing, pretend to possess a lively relish for the adventures of Don Quixote. It is not to be doubted, however, that a considerable portion of the pleasure which we feel in the perusal of Don Quixote, is derived from the delineation of the scenery with which it abounds—the magnificent sierras—romantic streams and delightful valleys of a land which seems as it were the peculiar region of romance, from Cordoba to Roncesvalles. There is also in the work a happy mixture of the stories and names of the Moors, a people who, in a wonderful degree, impress the imagination and affect the heart, in consequence of their grandeur, gallantry, and misfortunes; and partly, perhaps, from the many plaintive ballads in which their achievements and fate are recorded.

Of the work of Cervantes, the first part is, I think, incontestably the best. In the second we feel hurt and angry at the cruelty of the deceptions practised by the duke and duchess on Don Quixote; and surely, the chimerical conceptions which spontaneously arise in his mind from the view of natural objects, are more entertaining than those which are forced on it by artificial combination, and the instrumentality of others.

The first part of Don Quixote was given to the world in 1605, and the second in 1615. In the interval between these two periods, in the year 1614, and while Cervantes was preparing for the press, an author who assumed the name of Alonzo Fernandez de Avellaneda published at Tarragona his continuation of the first part of Don Quixote.[1] This is the work which is so frequently mentioned and reviled in the second part by Cervantes, especially in the preface; yet so little is this production known, that many have supposed that Cervantes only combated a phantom of his own imagination. Some personal quarrel had probably existed between these authors, as the preface of Avellaneda contains not only much unfair criticism on the writings of his enemy, but a vast deal of personal

[1] An English translation of Avellaneda's work was published at London, in 1745, 12°, and at Swaffham, in 1805, 8°. These profess to be translated from the Spanish. English editions of Le Sage's French version also appeared in 1705 and 1784.

abuse: he reminds him that he is now as old as the Castle of San Cervantes, and so churlish that no friend will furnish his works with commendatory sonnets, which he is in consequence obliged to borrow from Prester John. The only apology, he continues, for the absurdities of the first part of Don Quixote is, that it was written in prison, and must necessarily have been infected with the filth of such a residence. Cervantes probably felt that his old age, poverty, and imprisonment, were not very suitable subjects of ridicule to his countrymen; and the provocation he had received certainly justified his censure of Avellaneda in the second part of Don Quixote.[1]

The work of Avellaneda, which is thus loaded with personal abuse, is also full of the most unblushing plagiarisms from Cervantes, from whom he principally differs by his incidents chiefly glancing at Don Belianis, instead of Amadis de Gaul. In the continuation by Avellaneda, Don Quixote's brain being anew heated by the perusal of romances, he condemns himself for his inactive life, and for omitting the duties incumbent on him, in the deliverance of the earth from those haughty giants, who, against all right and reason, insult both knights and ladies. Discovering that Dulcinea is too reserved a princess, he resolves to be called the Loveless Knight [Caballero Desamorado, ch. iv.], and to obliterate her recollection, which he justifies by the example of the Knight of the Sun, who in similar circumstances forsook Claridiana [ch. ii.]. At the commencement of his career, he mistakes an inn for a castle, the vintner for the constable, and a Galician wench, who corresponds to Maritornes, for a distressed Infanta [ch. iv.]; on entering Saragossa he delivers a criminal from the lash of the alguazils, whom he believes to be infamous and outrageous knights [ch. viii.],—an incident evidently borrowed from the Galley Slaves of Cervantes.

On the other hand, either Avellaneda must have privately had access to the materials of the second part of Cervantes, or he has been imitated in turn. Thus, in the work of Avellaneda, we have the whole scheme of Sancho's

[1] See Lamb's "Essay on the Productions of Modern Art" (Essays of Elia) for a characterization of Don Quixote.

government; and Don Alvaro de Tarfo, who encourages Don Quixote in his folly, by presenting him with persons dressed up as knights and giants, who come to defy him from all quarters of the globe [ch. xiii.], corresponds to the duke in the second part of Cervantes.

The two works are on the whole pretty much in the same tone;[1] but we are told in the prefaces to the Spanish editions and French translations of Avellaneda, that in the peninsula he is generally thought to have surpassed Cervantes in the delineation of the character of Sancho, which, as drawn by Cervantes, is supposed to be a little inconsistent, since he sometimes talks like a guileless peasant, and at other times as an arch and malicious knave. The Don Quixote, too, of Avellaneda never displays the good sense which the hero of Cervantes occasionally exhibits, and in his madness is more absurd and fantastical, especially when he indulges in visions of what is about to happen:—"I will then draw near the giant, and without ceremony say, Proud giant, I will fight you on condition the conqueror cut off the vanquished enemy's head. All giants being naturally haughty, he will accept the condition, and he will come down from his chariot, and mount a white elephant led by a little dwarf, his squire, who, riding a black elephant, carries his lance and buckler. Then we shall commence our career, and he will strike my armour, but not pierce it, because it is enchanted; he will then utter a thousand blasphemies against heaven, as is the custom of giants," &c., &c. Of this work of Avellaneda, there is a French paraphrastical translation, attributed to

[1] This judgment is far from just. Rather is Avellaneda's work only a poor imitation of the first part of Don Quixote, wanting throughout in inventiveness and originality. Agustin de Montiano y Luyando, in his criticism of Avellaneda, prefixed to the 1732 edition, says, indeed: "I do not think that upon a comparison of the two Second Parts of Don Quixote, a discerning reader will express a preference for Cervantes." But this opinion is well rebutted by Don Buenaventura Carlos Aribau, in the first volume of Biblioteca de Autores Españoles, Madrid, 1846, p. xxx., etc., where it is shown that Le Sage's *rifacimento* only awoke the memory of the author in Spain because of its enhancement of the original, and evoked a new edition. Dunlop seems to have read only the French work, as he ascribes to the Spanish original passages which it does not contain, but which are found in the work of Le Sage, *e.g.*, "I will draw near the giant," etc.—LIEB.

Le Sage,[1] from which Baker's English translation[2] was formed. In Le Sage's version there are many interpolations, one of which is a story introduced in Pope's "Essay on Criticism:"

> "Once on a time La Mancha's knight, they say,
> A certain bard encountering on the way," etc.

The catastrophe is also totally changed. In the French work Don Quixote is shot in a scuffle, whereas in the Spanish original he is shut up in a mad-house at Toledo by Don Alvaro de Tarfo, who had contributed so much to the increase of his phrenzy.

Le Sage is also the reputed author of a sequel of the genuine Don Quixote, in which there are introduced a number of Spanish stories, and the adventures of Sancho after his master's death.[3]

A work of the popularity of Don Quixote could not fail to produce numerous imitations. Of these, by far the most distinguished is Hudibras, the hero of which is a presbyterian justice, who, accompanied by a clerk of the sect of Independents, ranges the country in the rage of zealous ignorance, with the view of correcting abuses and repressing superstition. But much closer imitations have appeared in a more recent period. In Pharsamon ou les Nouvelles folies Romanesques, the earliest work of the celebrated Marivaux, and the Sir Launcelot Greaves of Smollett, the heroes are struck with the same species of

[1] Nouvelles Aventures de l'admirable Don Quichotte . . . traduits de l'Espagnol d'Alonzo Fernandez d'Avellaneda. Paris, 1704.

[2] This translation (1749, 2 vols. in 12mo) is only that of Stevens, 1708, with a new title-page; other translations by Yardley, 1745, 1784, and 1807—3 vols. in 12mo.

[3] Suite nouvelle et véritable de l'Histoire et des Aventures de l'incomparable Don Quichotte, etc. Paris, 1722. According to Barbier, Dict. des Anonymes, No. 17,310; it is not, however, by Lesage. The following works may be noted in the same connexion—Adiciones a la historia de Don Quixote, Madrid, 1785; Historia de Sancho Panza, 1793; Ward's English Metrical Version, 1711; El Anti-Quixote, by N. Perez, Madrid, 1805; Examen del Don Quixote, 1806; Apologia de Cervantes sobre los yerros que se la han notado en el Quixote, by "Eximeno," Madrid, 1806; Pericia geografica de Cervantes, F. Caballero, Madrid, 1840; Don Quichotte et la tâche de ses traductions, J. B. F. Bidermann, Paris, 1837.

phrenzy with Don Quixote, which makes the resemblance too striking. In other imitations, a different species of madness is represented. Thus, in the Female Quixote, by Mrs. Lennox, published in 1752, which is a satire on the romances of the school of Gomberville and Scudéry, the heroine is a lady of rank and amiable qualities, but, being brought up by her father in perfect seclusion, and accustomed to the constant perusal of such works as Clelie and Artamène, she at length believes in the reality of their incidents, and squares her conduct to their fantastical representations. She fancies that every man is secretly in love with her, and lives in continual apprehension of being forcibly carried off. Her father's gardener she supposes to be a person of sublime quality in disguise; she also asks a waiting-maid to relate her lady's adventures, which happened to be of a nature not fit to be talked of, and discards a sensible lover, because she finds him deficient in the code of gallantry prescribed in her favourite compositions.

In the Berger Extravagant of Sorel, pastoral romance is ridiculed on a similar system: but perhaps the most agreeable imitation of Don Quixote, is the History of Sylvio de Rosalva, by the German poet Wieland. In the beginning of last century, the taste for fairy tales had become as prevalent, particularly in France, as that for romances of chivalry had been in Spain a century before. This passion Wieland undertook to ridicule: Sylvio de Rosalva, the hero of his romance, is a young gentleman of the province of Andalusia, who, having read nothing but tales of fairies, believed at last in the existence of these chimerical beings [I. c. 45]. Accidentally finding in a wood the miniature of a beautiful woman, he supposes it to be the representation of a spell-bound princess, predestined to his arms by the fairy Radiante, under whose protection he conceives himself placed. Most of the adventures occur in the search of this visionary mistress, whom he imagines to have been transformed into a blue butterfly, by a malevolent fairy, because she had declined an alliance with her nephew, the Green Dwarf [I. 10]. He is at length received at the castle of Lirias [v. 4], of which the possessor had a sister residing with him. Here he

discovers that the miniature had been dropped by that lady, and that it had been done for her grandmother when at the age of sixteen. He is cured of his whims by this circumstance, and by the arguments of his friends, especially of the young lady, of whom he becomes deeply enamoured, and whose beauty the disenchanted enthusiast at length prefers to the imaginary charms which he had so long pursued [vii. 2]. The leading incident of the picture is taken from the story of Seyfel Molouk, in the Persian Tales [d. 100] where a prince of Egypt falls in love with a portrait, which, after spending his youth in search of the original, he discovers to be a miniature of the daughter of the king of Chahbal, a princess who was contemporary with Solomon, and had herself been the mistress of that great prophet. (See also Bahar-Danush, c. 35). In other respects the work of Wieland is a complete imitation of Don Quixote. Pedrillo, the attendant of Sylvio, is a character much resembling Sancho: he has the same love of proverbs, and the same sententious loquacity. Nothing can be worse judged, than so close an imitation of a work of acknowledged merit; at every step we are reminded of the prototype, and where actual beauties might be otherwise remarked, we only remember the excellence of the original, and the inferiority of the imitation. Sometimes, however, the German author has almost rivalled that solemn absurdity of argument, which constitutes the chief entertainment in the dialogues of the knight of La Mancha with his squire. "Pedrillo," said Don Sylvio, "I am greatly deceived, or we are now in the palace of the White Cat, who is a great princess, and a fairy at the same time. Now, if the sylphid with whom thou art acquainted belong to this palace, very probably the fairy thou sawest yesterday is the White Cat herself" [v. 4].

The story of Prince Biribinquer [vi. 1, 2], however, is a part of the plan peculiar to Wieland. It is an episodical narrative, compiled from the most extravagant adventures of well-known fairy tales, and is related to Don Sylvio by one of his friends, for the purpose of restoring him to common sense, by too outrageous a demand on his credulity.

The resemblance between the incidents in Sylvio de

Rosalva and the adventures of Don Quixote, has led me away from the chronological arrangement of the comic romances, to which I now return.[1]

About the period of the publication of Don Quixote, the Spaniards, whose works of fiction fifty years before were entirely occupied with Soldans of Babylon and Emperors of Trebizond, entertained themselves chiefly with the adventures of their swindlers and beggars. All works of the sixteenth century, which treat of the Spanish character and manners, particularly the Letters of Clenardus,[2] represent, in the strongest colours, the indolence of the lower classes, which led them to prefer mendicity and pilfering to the exercise of any trade or profession; and the ridiculous pride of those hidalgos, who, while in want of provisions and every necessary of life at home, strutted with immense whiskers, long rapiers, and ruffles without a shirt, through the streets of Madrid or Toledo. The miserable inns, the rapacity of officers of justice, and ignorance of medical practitioners, also afforded ample scope for the satire contained in the romances of this period, most of which are perhaps a little overcharged, but, like every other class of fiction, only present a highly-coloured picture of the manners of the age.

The work which first led the way to those compositions which were written in the Gusto Picaresco, or style of Rogues, as it has been called, was the

[1] Between the appearances of the first and second parts of Don Quixote, Cervantes published a collection of stories, Novelas ejemplares, which won for him the epithet of the "Spanish Boccaccio," and several of which would doubtless now be better known had they not been eclipsed by his celebrated romance. Among these tales Leocadia has repeatedly furnished a theme for dramatists. The two maidens, The tender Cornelia, The English Spaniard, and The Gipsy of Madrid have been much praised. The Jealous Estramadurian seems to have largely inspired Molière in the Ecole des Femmes, and Beaumarchais in the Barbier de Seville. Persiles and Sigismunda, which appeared after the author's death, is an imitation of the Theagenes and Chariclea of Heliodorus: it is inferior to most of Cervantes' productions.

[2] Nic. Clenardi. Epist. lib. duo. These are letters addressed to his friends in Holland and Germany by a Dutch scholar, who visited Spain in the middle of the sixteenth century for the purpose of making researches in Arabian literature.

LAZARILLO DE TORMES,

attributed to Diego Hurtado de Mendoça, who, as governor of Sienna and ambassador to the Pope from Spain, became the head of the imperial party in Italy during the reign of Charles V. Stern, tyrannical, and unrelenting, he was the counterpart of the Duke of Alva in his political character; but as an amatory poet, he was the most tender and elegant versifier of his country, and every line of his sonnets breathes a sigh for repose and domestic felicity. After his recall from Sienna he retired to Granada, where he wrote a history of the revolt of the Moors in that province, which, next to the work of Mariana, is the most valuable which has appeared in Spain: he also employed himself in collecting vast treasures of oriental MSS. which at his death he bequeathed to the king, and which still form the most precious part of the library of the Escurial.

Lazarille de Tormes was written by him in his youth, while studying at Salamanca, and was first printed in 1553. The hero of this work was the son of a miller, who dwelt on the banks of the Tormes. When eight years of age, he is presented by his mother as a guide to a blind beggar, whom he soon contrives to defraud of the money and provisions which were given to him by the charitable [tratado, i.] After this he enters into the service of an ecclesiastic, who kept his victuals locked up in a chest, and a long chapter is occupied with the various stratagems to which Lazarillo resorted in order to extract from it a few crusts of bread. When in the last extremity of hunger, he leaves the ecclesiastic [tratado, 2] to serve a hidalgo of Old Castile. This new master is in such want of the necessaries of life, that Lazarillo is compelled to beg for him at convents and the gates of churches, while the hidalgo hears mass [tr. 3], or stalks along the chief promenades with all the dignity of a Duke D'Infantado.[1] He subsequently

[1] The object of the work is—under the character of a servant with an acuteness that is never at fault, and so small a stock of honesty and truth that neither of them stands in the way of success—to give a pungent satire on all classes of society, whose condition Lazarillo well com-

enters the service of various other masters, finally that of an Arch-priest, whose maidservant he marries, wherewith the narrative concludes [trat. 4-7].

This work seems to have been left incomplete by its original author, but a second part has been added by H. de Luna, who in his preface says, that his chief inducement to write was the appearance of an absurd continuation,[1] in which Lazaro was said to have been changed to a Tunny fish. In De Luna's continuation, Lazaro, having embarked for Algiers, is picked up at sea by certain fishermen, and exhibited as a sea monster through the different towns of Spain, till having at length escaped, he arrives, after experiencing some adventures, at a hermitage. The recluse by whom it was inhabited dying soon after, he equips himself in the garb of the deceased, and subsists by the contributions of the charitable in the neighbourhood,—an incident which resembles part of the history of Don Raphael in Gil Blas.

Of those Spanish romances which were composed in imitation of Lazaro de Tormes, the most celebrated is the Life of

prehends, because he sees them in undress and behind the scenes. It is written in a very bold, rich, and idiomatic Castilian style, that reminds us of the Celestina [a dramatic story in prose in twenty-one acts or parts, originally called The Comedy of Calisto and Melibœa. The first act was written about 1480 by Rodrigo Cota, of Toleda, and the remainder by Fernando Rojas of Montalvan]. Its sketches are among the most fresh and spirited that can be found in the whole class of prose fiction. The whole work is short; but its easy gay temper, its happy adaptation to Spanish life and manners, and the contrast of the light, good-humoured, flexible audacity of Lazarillo himself—a perfectly original conception—with the solemn and unyielding dignity of the old Castilian character, gave it from the first a great popularity. From 1553, when the earliest edition appeared of which we have any knowledge, it was often reprinted, both at home and abroad, and has been more or less a favourite in all languages down to our own time.—TICKNOR.

[1] This was published with the edition of the first part issued at Amberes, 1554. The work is wanting in inventiveness. Towards the end Lazarillo recovers his human form. Emanuel, a Dominican monk of Oporto, is mentioned by Ric. Antonio (Bibl. Nova, i. p. 340) as the author of this continuation.—LIEB.

Another second part, now long forgotten, was written by Juan Cortés de Tolosa, and printed in 1620.

Guzman de Alfarache,

which was written by Mateo Aleman,[1] and was first printed in 1599, at Madrid. This impression was followed by twenty-five Spanish editions, and two [or rather four] French translations, one of which is by Le Sage.[2]

Guzman de Alfarache was the son of a Genoese merchant, who had settled in Spain. After the death of his father, the affairs of the family having fallen into disorder, young Guzman eloped from his mother, and commenced the career in which he met with those comical adventures, which form the subject of the romance. At a short distance from Seville, the place whence he set out, he falls in with a muleteer, with whom he lodges at different inns, the description of which gives us a very unfavourable impression of the *posadas* of Andalusia.

On his arrival at Madrid, Guzman fits himself out as a mendicant; he fixes on a station at the corner of a street, and the persons of all ranks who pass before him, officers, judges, ecclesiastics, and courtezans, give the author an opportunity of moralizing and commenting on the manners of his countrymen, during the reign of the Austrian Phillipps. Our hero speedily grafts the practices of a sharper on his present vocation, and is in consequence forced to fly to Toledo, where he assumes the character of a man of fashion, and engages in various intrigues. As long as his money lasts Guzman is well received, but when it is expended he obtains some insight into the nature of the friendship of sharpers, and the love of courtezans. He accordingly sets out for Barcelona, whence he embarks for Genoa in order to present himself to his father's relations, by whom he is very harshly treated. From Genoa he is forced to beg his way to Rome, which, it seems, is the paradise of mendicants. There he attains great perfection

[1] Of Aleman little is known; he was a native of Seville, wrote several other works, was long in the employ of the treasury, underwent a vexatious lawsuit, retired to private life, and visited Mexico in 1609. —Ticknor.

[2] There have also been several English translations, and Roscoe, in the account of Aleman prefixed to his version, says, "the work has been translated into every European language."

in his art, by studying the rules of a society into which he is admitted. Among other devices, he so happily counterfeits an ulcer, that a Roman cardinal takes him home, and has him cured. He then becomes the page of his eminence, and rises into high favour, which continues till, being detected in various thefts, he is driven from the house with disgrace. Guzman seeks refuge with the French ambassador, who, being easily convinced of his innocence, takes him into his service. His master employs him to propitiate a Roman lady, of whom he was enamoured, but Guzman manages matters so unfortunately, that the intrigue becomes public. In despair at his bad success, Guzman asks leave to return to Spain. In his progress through Tuscany he meets with a person of the name of Saavedra, a man of similar dispositions with himself, by whom he is at first duped, but who afterwards assists him in duping others, while they pass through the different towns in the north of Italy. On his return to the capital of his native country, Guzman marries a woman with whom he expected to obtain a large fortune. This alliance proves very unfortunate; his affairs go into disorder, and after his wife's death he enters as a student at Alcala, in order to obtain a benefice.

While at this university, our hero becomes acquainted with three sisters who were great musicians, but of suspected virtue; he marries the eldest, renounces the ecclesiastical profession, and arrives with his wife at Madrid. For some time the *ménage* goes on prosperously, in consequence of her beauty and accommodating disposition, but having quarrelled with an admirer of some political importance, she and her husband are banished from Madrid, and retire to Seville, where the lady soon decamps with the captain of a Neapolitan vessel. By the interest of a Dominican confessor, Guzman is introduced into the house of an old lady, as her chamberlain, but manages the affairs intrusted to him with such villainy, that he is arrested and sent to the gallies. His fellow-slaves attempt to engage him in a plot, to deliver the vessels into the power of the corsairs. He reveals the conspiracy, and, having obtained his freedom for this service, employs himself afterwards in writing his history.

In this romance several interesting episodes are introduced. Of these, the best are the story of Osmin and Daraxa, recounted to Guzman by a fellow-traveller on the way from Seville to Madrid, and the tale which he hears related in the house of the French ambassador at Rome. The first is in the Spanish style, and describes the warm, refined, and generous gallantry for which Granada was celebrated at the close of the fifteenth century. The second is in the Italian taste, and paints the dark mysterious intrigue, the black revenge, and atrocious jealousy, of which we have seen so many examples in the works of the novelists of that country, and which were not inconsistent with the disposition of the inhabitants. Another episode, the story of Lewis de Castro, and Roderigo de Montalvo, coincides with the 41st tale of Massuccio, with La Précaution Inutile of Scarron, and the under-plot concerning Dinant, Cleremont, and Lamira, in Beaumont and Fletcher's comedy of "The Little French Lawyer."[1]

The frequent introduction of these episodes, is one of the circumstances in which this romance bears a resemblance to Gil Blas, a work of which Guzman de Alfarache has been regarded as the model. Guzman, indeed, is a much greater knave than Gil Blas, and never attains his dignity —the pictures of manners have little resemblance, and in the Spanish work there are tiresome moral reflections on every incident, while the French author leaves the reader to draw his own conclusions from the situations in which the characters are placed. Still, however, both heroes begin by being dupes, and afterwards become knaves. The same pleasantry on the officers of justice runs through both, and the story of Scipio, like that of Saavedra, is too much chalked out after the adventures of his master.

Whether this romance has suggested any notions to the author of Gil Blas or not, it was at least the origin of a swarm of Spanish works concerning the adventures of beggars, gipsies, and the lowest wretches. The

[1] The second portion of the work was anticipated by the Valentian Mateo Lujan de Sayavedra, pseudonym of Juan Marti, bk. i. and part of bk. ii. of which may compete in merit with Aleman's work, but the remainder falls far short of its quality.—LIEB. The genuine Part II. appeared in 1605.

PICARA JUSTINA,

which bears the name of the licentiate Lopez de Ubeda as its author, but is really the work of Fra Andrès Perez, seems to have been written to correspond with Guzman de Alfarache, of which it is indeed little more than a poor imitation. This romance, which was printed in 1605,[1] commences, like Fielding's "Jonathan Wild," with an account of the ancestors of the heroine Justina, the daughter of an innkeeper, by whom she was early initiated into the art of imposing on passengers, and after his death continued, in various capacities, to dupe the inhabitants of Leon and the Castiles. The work is also interspersed with many moral and satirical reflections.

The

LIFE OF PAUL THE SHARPER,[2]

by Francisco Gomez de Quevedo y Villegas (1580-1645), is of a similar description. It contains the history of a barber's son, who first serves a young student of quality at Alcala, which gives the author an opportunity of presenting us with some curious pictures of the manners and usages practised at that celebrated seminary of education. After Paul arrives at Madrid, the scenes described are in the lowest abyss of vice and misery. He first becomes member of a fraternity which existed by what has been called *raising the wind.* The chief incidents of the romance consist of stratagems to procure a crust of dry bread, and having eat it, to appear with due decorum in public, by the art of fitting on a ruffle so as to suggest the idea of a shirt, and adjusting a cloak in such a manner as to make it be believed that there are clothes under it. Paul afterwards associates with a band of bravoes, and the consequences of an enterprise in which he engages oblige him to embark for the West Indies. An incident which occurs in this romance, while Paul is attending his young master at

[1] An English translation, under the name of The Country Jilt, by J. Stevens, was published.

[2] La vida del Gran Tacaño. Numerous translations, Ticknor's, chap. xix. vol. ii. is devoted to Quevedo and his works.

Alcala [ch. iv.], seems to have suggested the story of the parasite, who eats the omelet of Gil Blas:—"L'ornement d'Oviedo, le flambeau de la philosophie, la huitieme merveille du monde."[1]

Indeed, in most of the Spanish romances in this style of composition, we occasionally meet with stories of which the author of Gil Blas has availed himself. But of all the works in the Gusto Picaresco, Le Sage has been chiefly indebted to the

MARCOS DE OBREGON,[2]

not merely that the character of Gil Blas is formed on that of Obregon, but many of the incidents have been closely imitated. This work, which has been a subject of considerable curiosity in this country, was written towards the close of the sixteenth century by Vincente Espinel (1551-1634), styling himself *Capellan del Rey en el Hospital de la Ciudad de Ronda*. It was first printed in 1618; it is related in the person of the hero, and is divided into three parts or *relaciones*, which are again divided into chapters. The prologue contains a story which is nearly the same with that in the introduction to Gil Blas, concerning the two scholars and the soul of the licentiate Pedro Garcias. In the second chapter [Descanso I.] several anecdotes are related, as examples of composure of temper, one of which is of a gentleman who, on receiving a challenge to meet his enemy at six in the morning, said, that he never rose till mid-day for his amusement, and could not be expected to rise at six to have his throat cut,[3]—an answer which is made by one of Gil Blas' masters, Don Mathias de Sylvia [l. 3, c. 8]. We are told in the following chapter, that

[1] This passage in Gil Blas, however, bears a close resemblance to another in Marcos de Obregon, rel. i. Descanso i.—LIEB.

[2] Relaciones de la Vida del Escudero Marcos de Obregon, Madrid, 1618, first ed. The History of the Squire Marcos de Obregon, trans. by Major A. Langton, Lond. 1816. An edition of the Vida, illustrated by Pellicer, Barcelona, 1881, is preceded by an interesting notice by J. Perez de Guzman.

[3] Decidle a vuestro amo, que digo yo, que para cosas que me importan de mucho gusto, no me suelo levantar hasta las doce del dia: que por què quiere que para matarme me levante tan de mañana? y bolviendose del otro lado, se tornò a dormir.

Marcos entered into the service of Doctor Sagredo, a man of great arrogance and loquacity, and who was as much in the practice of blood-letting as the Sangrado of Le Sage. The chief occupation of Marcos was to attend the doctor's wife, Donna Mergellina, whom he introduced to a barber lad of his acquaintance, and an intrigue is detailed, of which the incidents are precisely the same as those in the history of Diego the Garçon Barbier, in Gil Blas [l. 2, ch. 7]. Indeed Diego mentions, in the course of his relation, that the attendant of Mergellina was called Marcos Obregon. After leaving the service of the doctor [Rel. I., Descanso 6] and experiencing various adventures, Marcos arrives one night at a hermitage, where he recounts to the recluse the early events of his life [Desc. 8]. Having shown a taste for learning in his youth, he was sent by his father, under care of a muleteer, to Salamanca. On the way he meets with a parasite, who, by the most extravagant flattery, contrives to sup at his expence, and having satisfied his hunger, declares that there is a grandee in the neighbourhood who would give 200 ducats to see such an ornament of literature. Marcos having repaired to the house finds that the master is blind, and is jeeringly told by the parasite that the proprietor would give 200 ducats to see him or any one [Rel. I., Desc. 9]. In the course of the journey to Salamanca we have also a story [Rel. I., Desc. 10] which occurs in Gil Blas [I. 3], of the amorous muleteer, who, in order to carry on an intrigue, more commodiously disperses the company in the Posada at Cacabelos. Instead of going to study at Salamanca [Rel. I., Desc. 21], young Marcos enters into the service of the Count of Lemos [Rel. I., Desc. 23], and afterwards of the Duke Medina Sidonia. While in the employment of the latter, he embarks from the south of Spain, with other domestics of the duke, for Italy. In the course of the voyage they land at an islet near the coast of Majorca, and during their stay habitually repair to a delightful cave in a wood for pleasure and refreshment. They are warned by the governor of the island of the danger they incur by this practice, as the spot is frequently resorted to by Turkish corsairs. This notice is disregarded, and on the following day the party is attacked by pirates. Supposing that some of their friends,

disguised as Turks, had merely wished to alarm them, they do not take the proper measures for defence, and are accordingly overpowered and made prisoners. Marcos is carried to Algiers, where he is sold to a master whose daughter falls in love with him (Rel. I., Desc. 6-9). All these incidents have been literally copied in the history of Don Raphael in Gil Blas [l. v., 1].[1] Like Don Raphael, too, Marcos Obregon, on his escape from Algiers, first lands at Genoa. While at Milan a courtezan called Camilla, contrives to elope with his baggage, and to possess herself of a valuable ring [Rel. 3, Desc. 8, 9] by means of the same stratagem by which Gil Blas is duped in the adventure of the Hôtel Garni [II., ch. iv.]. From Spain Don Marcos returns to his own country [Rel. 3, Desc. 10], and towards the end of the work he again meets his old master Doctor Sagredo, with whom he has a long conversation. While in his company he falls under the power of banditti, and is confined in a cave which was the haunt of these outlaws and their captain Roque Amador [Rel. III., Desc. 18]. During his detention in this captivity the robbers bring to the cavern a lady, who proves to be Donna Mergellina, the wife of Doctor Sagredo [Rel. III., Desc. 19]. With her Marcos soon after contrives to escape from the cave, and arrives in safety at Madrid [Rel. III., Desc. 24, 25]. This adventure, which is the termination of the Spanish work, has been placed by Le Sage near the commencement of his entertaining, but, it must be confessed, not very original production [I. ch. 10].

Le Sage[2] has only imitated the more polite knavery of

[1] No. 96 of the Cent Nouvelles Nouvelles. See supra.

[2] Voltaire, indeed, wrote of Gil Blas, "il est entièrement pris du roman Espagnol intitulé: La vidad del Escudero Dom Marcos d'Obregon [œuvres complètes de Voltaire, ed. Didot, 1828, tom. iii. p. 2879, col. ii.] But the assertion is as absurd as Voltaire's spelling of the title of Espinel's work, which shows he had never seen it. Le Sage had indeed seen the story, and made use of it; for instance, Gil Blas and Marcos contain the same incidents respectively in Liv. i. c. 2, and Relacion i. Desc. 9, Liv. i. c. 16. and Rel. iii. Desc. 8, Liv. ii. c. 7, and Rel. i. Desc. 3, etc. But Le Sage has also in the same way appropriated from Estevanillo Gonzales, Guevara, Roxas, Antonio de Mendoza, and others. Nor did he apparently care to conceal his indebtedness, for one of the personages in his Gil Blas is called Marcos de Obregon. In 1787 there appeared under the pseudonym of D. Joaquin Federico Is-salps, an

those Spanish novels which were written in the Gusto Picaresco. The deeper scenes of vice and wretchedness depicted in such forcible, though not very pleasing colours, in Paul the Sharper, and Lazarillo de Tormes, form a species of sombre gaiety peculiar to the Spaniards. The works which in this country approach nearest to that taste, are, De Foe's Bampfylde Moore Carew, and the Jonathan Wild of Fielding.

It may now be proper to mention a few of the comic romances which appeared in France in the course of the seventeenth century. They were nearly coeval with the heroic romances to be afterwards mentioned, and, like them preceded the introduction of the modern novel; but they are not of such scarceness as to require, nor such merit as to deserve a particular analysis. The earliest and most celebrated is Scarron's.

Roman Comique,[1]

so called from its relating the adventures of a troop of comedians or strolling players, during their residence in

anagram of P. Jesuita, for Jose Francisco de Isla, a Spanish version of Gil Blas, entitled, Aventuras de Gil Blas de Santillana, robados á España, y adoptadas en Francia por Mr. Le Sage: restituidas á su patria y á su lengua nativa por un español celoso que ne sufre se burlen de su nacion. In the Conversacion preliminar the author does not attribute the work to Espinel, but maintains that it had been derived from a Spanish original. P. de Guzman's notice to Marcos. Barcel. 1881, and Ticknor, iii. 125, etc. A criticism by Llorente also appeared, of which the title of the French translation is Observations critiques sur Gil Blas on y font voir que le roman n'est pas un ouvrage original, mais un démembrement des aventures du Bach. de Salamanca, manuscrit espagnol que M. Le Sage, a dépouillé des parties les plus précieuses. See also G. Saintsbury's biographical and critical notice prefixed to his edition of Smollett's translation of Gil Blas, Lond. 1881.

[1] Le Romant Comique de M. Scarron, Paris, 1651, *i.e.*, the first two parts, Scarron's production. In the numerous subsequent editions the third part, by A. Offray, is usually printed after the first two. Another third part was composed by Preschac (Paris, 1679), and is appended to Scarron's work in the edition; Paris, Guill. de Luynes, 1677. Both continuations are contained in the edition of Amsterdam, 1752, and several other editions. Two editions were published in London in 1781 and 1785. Comical Romance, etc. Lond. 1676, fol.; The Comic

Mans, and its neighbourhood. The idea of writing a work of this description first occurred to the author on his arrival at Mans, to take possession of a benefice to which he had been presented. It was suggested by some striking peculiarities of local scenery, and some ludicrous incidents which happened to a company of actors who were there at the time. Nor were strollers of this description so far beneath the notice of genius and refined satire, nor were the talents of the author so misemployed, as in this age and country we may be apt to imagine. In the time of Scarron [1] these persons were treated with absurd attention

Romance of M. Scarron, translated by O. Goldsmith, Lond. 1775. Imitations: The Adventures of Covent Garden. In imitation of Scarron's City Romance. Lond. 1699. Young Scarron, by T. Mozeen. Lond. 1751.

[1] Paul Scarron was born at Paris in 1610. He was of a respectable family, and was son to a man of considerable fortune. After the death of his mother his father again married. Scarron became an object of aversion to this second wife, and was, in a manner, driven from his paternal mansion. He assumed the clerical habit, which was by no means consonant to his disposition, travelled into Italy, and at his return continued to reside in Paris. A great part of his youth was passed in the society of Marion de Lorme and Ninon L'Enclos, whose gaiety, joined to their mild and accommodating morality, may have contributed, in some degree, to form the disposition of Scarron. The excesses in which he engaged destroyed his constitution—an acrid humour is said to have distilled on his nerves, and to have baffled all the skill of his physicians. At the age of twenty-seven he was seized with sciatica and rheumatism, and the most singular complication of painful and debilitating disorders; the approach of these distempers is said to have been accelerated by a frolic, in which he engaged during a carnival, in when he disguised himself as a savage, and being hunted by the mob, was forced for some time to conceal himself from his pursuers in a marsh. Whatever may have been the cause, he was, at the age of thirty, reduced to that state of physical reprobation, which he describes in a picture he has drawn of himself. "My person was formerly well made, though little; my disorder has shortened it a foot; my legs and thighs first formed an obtuse angle, and at length an acute angle; my thighs and body form another angle; and my head reclines on my breast, so that I am a pretty accurate representation of a Z; in a word, I am an abridgement of human miseries. This I have thought proper to tell those who have never seen me, because there are some facetious persons who amuse themselves at my expence, and describe me as made in a different way from what I am. Some say I am a *Cul de Jatte;* others that I have no thighs, and am set on a table in a case; others, that my hat is appended to a cord, which, by means of a pulley, I raise and let down to salute those who visit me. I have, therefore, got an engraving,

and respect, by the families who inhabited those districts through which they passed. Their consequent extravagance and conceit provoked and merited chastisement, and was

in which I am accurately represented; indeed, among your wry-necked people, I pass for one of the handsomest."

With a view of alleviating his sufferings, Scarron visited different baths in France, but always returned to Paris in the same state of distortion in which he had left it. In addition to his other calamities he now found himself much embarrassed in his circumstances. After his father's death he and his full sisters became involved in a law-suit with his stepmother and her daughters, which he lost. The case, or *factum*, which he drew up for the occasion, is entitled "Petition, or whatever you please, for Paul Scarron, Dean of the sick People of France, Anne and Frances Scarron, all three much incommoded in their Persons and Circumstances, Defenders, against the Husband of Magdalane Scarron, &c., all whole and healthy, and making merry at the expence of others." The remainder of the petition is in a style of absurdity corresponding to its burlesque title. To add to his burdens, his two full sisters now consented to reside with him at Paris; of them he used to say, "que l'une aimoit le vin, et l'autre les hommes." At length he was considerably relieved in his circumstances by a pension from Cardinal Richelieu, and another from Anne of Austria. In 1643 he also obtained a living in the diocese of Mans, and, as we have already seen, he began his Roman Comique on going to take possession of it.

Soon after his return to Paris, he became acquainted with Mademoiselle Françoise D'Aubigné, who lived with her mother in indigent circumstances, in a house opposite to that in which Scarron resided; and in 1652, two years after the first formation of this acquaintance, he was united to the young lady, who was now sixteen years of age. By this marriage Scarron lost his benefice at Mans, but still derived from it a considerable annual revenue, as he had sufficient interest to procure it for the valet de chambre of his friend Menage, who received the clerical tonsure for the occasion.

Scarron had formed expectations of a pension through the interest of the Cardinal Mazarin, and had dedicated to him one of his poems. In this hope he was totally disappointed, and accordingly wrote a satire, and suppressed an eulogy, of the minister. His house became a frequent place of rendezvous for those who were discontented with Mazarin, and who, collectively, have been so well known under the appellation of the *Fronde*. His most frequent visitors were Ménage, Pellisson, and Sarrazin. In the society which resorted to the residence of her husband, Mad. de Scarron probably acquired those accomplishments of person and character, which laid the foundation of her future destiny.

The infirmities of Scarron daily increased; but he still continued to occupy himself in writing Vers Burlesques. His principal composition in this style is the Virgil Travestie, on which his celebrity, for some time after his death, almost entirely rested. His example provoked a host of imitators in this domain. The chief pleasure now felt in the perusal of these productions, arises from our knowledge of the severity

not considered undeserving the satire of such writers as Scarron and Le Sage.

The work commences with a grotesque description of the equipage of a company of strolling players, who arrive at Mans [chap. i.] on their way to Alençon, having been forced to leave the town in which they had last performed, on account of their door-keeper having murdered an officer of the intendant of the province. They agree to act for one night in the tennis court; but, as the whole company was not expected till the following day, a difficulty arises from the smallness of their number, which consisted of a young man, called Destin, who usually played the parts of the heroes and lovers; Rancune, and a single actress. This objection is obviated by Rancune, who observed that he had once performed a drama alone, acting a king, queen, and ambassador in the same scene. A second difficulty, however, occurs from one of the other divisions of the troop having the key of the wardrobe. M. Rappinière, the *Lieutenant de Prévôt*, who had examined the strollers on their arrival, presents the actress with an old robe belonging to his wife, and the male performers are invested with the garments of two young men who were playing a match at tennis.

In a few minutes everything is arranged. The spectators having taken their places, a dirty sheet rises, and Destin is discovered in the character of Herod, lying on a

of the author's sufferings at the time he wrote them, and our admiration at his unalterable gaiety in the midst of so many misfortunes. But, indeed, in all ages—les gens qui font le plus rire sont ceux qui rient le moins.

Scarron was at length finally released from all his miseries in October, 1660. Every one knows that after his death his widow went to reside as an humble companion with a lady, at whose house she became acquainted with Mad. de Montespan. She was thus introduced to the notice of Lewis XIV., with whom she so long lived under the name of Mad. de Maintenon. Perhaps the elevation to which Mad. Scarron attained, might be the reason why none of his numerous friends wrote the life of her husband, nor collected the anecdotes current concerning him, as his remembrance was by no means agreeable to his widow, and till the last moment her flatterers abstained from every thing that might tend to revive the recollection. "On a trop affecté," says Voltaire, "d'oublier dans son épitaphe le nom de Scarron; ce nom n'est point avilissant; et l'omission ne sert qu'à faire penser qu'il peut l'être."—DUNLOP.

mattress, with a basket on his head for a crown, and repeating in the tones of Mondory,

Fantôme injurieux, qui troubles mon repos![1]

The actress performs the parts of Mariamne and Salome, while Rancune gives universal satisfaction in all the other characters of the piece. In the most interesting scene of the tragedy, however, the two young men who had now finished their match at tennis, rush on the stage to vindicate the habits worn by Herod and Phrerora [c. ii.]. Some of the spectators espouse one part, and some another; and the tragedy concludes with distresses more real, though less heroic, than the death of Mariamne, and the despair of the Jewish monarch.

After this affray there follows an amusing account of a supper given to the actors by one of the inhabitants of Mans [c. iv.]. On the following day the rest of the players arrive, and among others, Mad. L'Etoile, the *soi-disant* sister of Destin, and Leander, his valet, who already aspired to the first situation in the company. They continue to act for some time at Mans, and at length are invited to perform at a villa in the neighbourhood, but a short time before the entertainment commences, one of the actresses is forcibly carried off while rehearsing her part in the garden. The other performers set out in quest of her, and the second half of the work chiefly consists of the adventures they meet with in their pursuit.

Of this romance the more serious part relates to the amours of Destin and Mad. L'Etoile, and the story of Leander, who proves to be a young man of fashion, but having been captivated with the beauty of one of the actresses, he had associated himself to the strolling company. The more comical portion consists in the delineation of the characters of Rancune and Ragotin, and an account of their absurdities. Of these the former, as his name im-

[1] This was the play of Marianne, by Tristan L'Hermite. Mondory died in consequence of the violence with which he had represented the transports of Herod, as Montfleury is said to have expired while acting the furies of Orestes. It was said on one of these occasions: "Il n'y aura plus de poete qui ne veuille avoir l'honneur de crever un comédien en sa vie."

ports, was noted for malice and envy. He found something to blame in every one of his own profession; Belleroze[1] was stiff; Mondory harsh; Floridor frigid—from all which he wished it to be inferred, that he himself was the only faultless comedian [c. v.]. At the time when the pieces of Hardi were acted, he played the part of the nurse under a mask, and since the improvement in the drama, had performed the confidents and ambassadors. Ragotin was an attorney, who, falling in love with Mad. L'Etoile, attached himself to the company; he wrote immeasurable quantities of bad poetry, and on one occasion proposed reading to the players a work of his own composition, entitled Les Faits et Gestes de Charlemagne en vingt quatre Journées. A great part of the romance is occupied with the ridiculous distresses into which this absurd character falls, partly by his own folly, and partly by the malice of Rancune. These are sometimes amusing, but are generally quite extravagant and exceed all bounds of probability.

There is also a number of episodes in the Roman Comique, as L'Amante Invisible—à Trompeur, Trompeur et Demi, etc., which bear a strong resemblance to the Nouvelles Tragi-Comiques, by the same author. The scene of these episodes is invariably laid in Spain; they are always declared to be translated from the language of that country, and many of them are so in fact.[2] All of them are love

[1] Mondory was the leading actor in Marais troupe, and was "plus propre à faire un heros qu'un amoureux." Belleroze (Pierre le Messier) was an actor of the Hôtel de Bourgogne, famed for tragic parts. Floridor was a member of the same company. It will be remembered that actors had then their noms de guerre or stage names. Ragotin was intended for René Denisot, attorney-general at Mans. The Marquis d'Orsé is probably the Comte de Tessé, and La Rappinière M. de la Rousselière, and so many other portraits have been recognized. See M. Fournel, introduction, p. lxxii, etc.

[2] According to Schack [Geschichte der dramatischen Literatur in Spanien i. 251] the idea of the Roman Comique is derived from Agustin de Rojas Villandrando's "El Viage Entretenido." It is, however, superior to it. Scarron was familiar with the Spanish picaresque romances, and owes to this source of inspiration not only the Roman Comique but also his Nouvelles tragicomiques, to one of which Molière is indebted for the finest scene (iii. 6) of his Tartuffe. Fournel, xliii.

The Spanish romances were read in France as soon as published, says M. Fournel, and often even translations were made from the Spanish MS. before the work was printed.

stories, containing a good deal of intrigue, and terminating happily.

It is said to have been the intention of Scarron, to have added a third part to the Roman Comique; indeed, in its present state, it ends very abruptly, which has induced different authors to attempt to bring it to a close. One anonymous continuation, published in 1678, with a dedication by Antoine Offray, of Lyons, conducts the troop to Alençon, where Ragotin undergoes disgraces equally extravagant, but less entertaining than those which he had formerly experienced. In another succeeding part (Paris, 1679), by the Abbé Preschac, author of L'Héroine Mousquetaire, Le Beau Polonais, etc., Ragotin is again the principal character, and is much occupied in persuading a quack doctor, whom he believes to be a magician, to forward the success of his passion for Mad. L'Etoile. In a third sequel, which is by an anonymous author, the part of Ragotin is entirely abandoned, as also that of Rancune, and the reader is presented with a continuation of the more serious part of the romance, particularly the story of Destin,

M. Fournel has traced to their "immediate origin" the four stories which Scarron inserted in his Roman Comique.

L'Amante Invisible (i. 9) is merely a translation, with the intercalation of a few burlesque expressions, of a story entitled Los efectos que haze Amor, which is the third of Los Alivios de Cassandra (Cassandra's Recreations) by Alonso Castillo Solorzano, Barcelona, 1640, a kind of Decameron imitated from the Aurores de Diana of Pedro Castro y Anaya, and perhaps also of Montalvan's "Para Todos."

A Trompeur, Trompeur et Demi (i. 22) is the second story in the same selection.

There are, however, several plays which M. Fournel thinks may also have influenced Scarron in this production, viz., Moreto's "Trampa Adelante" (printed, however, only in 1654), the Marques de Cigarral of which, has become our author's Don Japhet d'Arménie, Cautela contra Cautela, and Fineza, contra Fineza.

Les deux Frères Rivaux (ii. 19) has features common to Beys' "Céline, ou Les Frères rivaux, tragédie," 1637; Chevreau's "Les Véritables Freres rivaux, tragédie," 1641; Scuderi's "Arminius, ou les Frères ennemis," 1644. It is, however, a free translation, with most of the original names retained, of the first of the Alivios, entitled La Confusion de una Noche (A Night's Embroilment).

The juge de sa propre cause (ii. 14) is the ninth story of Dona Maria de Zayas' "Novelas exemplares y amorosas" (Barcelona, approbation, June, 1634, called el Juez de su causa). One of Lope de Vega's comedies bears the same title.

who turns out to be a son of the Count de Glaris, having been changed at nurse according to the Irish fashion.[1]

The Roman Comique has also been versified by M. d'Orvilliers,[2] and published in that poetical form at Paris, in 1733. Lafontaine, too, has written a comedy,[3] which comprehends most of the characters and best situations in the work of Scarron. Goldsmith has given his countrymen an English version of the romance.

The Roman Comique seems to have been a last manifestation of the wayward and whimsical vein of the fabliaux, a realistic and derisive protest against the idealism and artificiality of D'Urfé, the Scudérys and La Calprenède, who wrote earlier in the century, though for convenience of arrangement they have been later noticed by Dunlop. Its comparative brevity and the rapid succession of incidents made also an antithesis to their prolixity.

Here also may be mentioned D'Aubigné's BARON DE FŒNESTE,[4] which belongs to the sixteenth century. The Baron de Fœneste (fanfaron, φαίνεσθαι) is rather a satire, however, than a romance properly so-called, rather a dialogued pamphlet than a narrative. Its author had avowed his fancy to recreate himself by describing his century. In

[1] There were several other continuations, *e.g.*, Suite et Conclusion du Roman Comique, par M. D. L. Amsterdam, Rouen, and Paris, 1771, of which an analysis is given in vol. ii. of the Bibliothèque universelle des Romans. Our notes have been chiefly drawn from the introduction prefixed by M. V. Fournel to his edition of the Roman Comique, P. Jannet, Paris, 1857. To this work we must refer the reader for a full account of Scarron's novel and kindred productions.

[2] Le Tellier d'Orvilliers, Le Roman Comique, mis en vers. 2 parts. Paris, 1733. 8vo.

[3] Ragotin, in five acts and in verse, was represented on April 21, 1684, and nine times between then and July 16 the same year, and was never acted again. The work proved a failure; the narrative speeches are too long. The piece is considered the joint production of Lafontaine and Champmeslé, the plan of the drama being by the latter. Ragotin (diminutive of Ragot, a little man).

[4] Les Avantures du Baron de Fœneste, Pts. i. and ii. 1617. Les Avantures du baron de Fœneste. Edition nouvelle augmentée de plusieurs remarques historiques de l'histoire secrète de l'auteur, écrite par lui même, et de la bibliothèque de Mᵉ Guillaume enrichie de notes par M * * *. Cologne, 1729; Amsterd. 1731. Revue et annotée par P. Merimée. Paris, 1855. See E. Réaume, Etude historique et littéraire sur A. d'Aubigné, 1883. 8°. And Victor Fournel, Le Roman Comique.

contrast to Fœneste is placed the Seigneur Enay (εἶναι), a character who strives after the solid.

In the representations of Scarron, the provincial manners of the age in which the author lived are delineated, and he has exhibited, in lively and striking colours, what has been termed *le ridicule Campagnard.* The absurdities of the citizens of Paris have been painted by Furetière,[1] in his

ROMAN BOURGEOIS,[2]

rather a series of scenes and incidents than a continuous story, which, in the commencement, describes the ridiculous courtship by a counsellor, called Nicodemus, of Javotte, the daughter of a rascally attorney. Nicodemus ingratiates himself with the father of his mistress, by writing his papers for tenpence a sheet, and pleading his causes for half fees. Matters are almost finally arranged, when every thing is interrupted by the unexpected appearance of a girl, called Lucretia, who claimed a previous promise of marriage; and before Nicodemus had disentangled himself from this engagement, another lover presented himself,

[1] Antoine Furetière was born in Paris in 1620. After he had been received an advocate, and even obtained some law appointments, he passed into orders, and obtained the benefice of Chalivoy. His second work—(it had been preceded only by a volume of indifferent poetry, juvenilia, published in 1655)—Nouvelle Allégorique ou théorie des derniers troubles arrivés au royaume de l'éloquence (1658), a satire on contemporary eloquence, won him admission into the French Academy, 1662. His Dictionnaire Universel de la langue Françoise, which was the foundation of that known under the name of Dictionnaire de Trevoux, was not edited till after his death; for, having published a preliminary discourse, the farther printing was interdicted by the French Academy, which accused him of having purloined the materials which they had amassed for a similar work. Much was written on both sides on the subject of this controversy, and Furetière spent the concluding years of his life in publishing libels against his former associates, which, according to the expression of one of the historians of the academy, "ne donnent pas une trop bonne idée de son esprit, et qui en donnent une bien plus mauvaise de son cœur." Furetière was finally convicted by the enemies he had thus exasperated, and expelled the academy. His place was not supplied during his life, but on his death the academy manifested its surviving resentment, by forbidding Bayle, his successor, to pronounce his eulogium.

[2] Le Roman Bourgeois, ouvrage comique. Paris, 1666, 1854, 1868, 1880, 1883. Amsterdam 1704 1714. Nancy, 1712, 1713.

who was preferred by the father of Javotte. This intruder was an advocate, as well as his rival. The only time he had ever appeared at the bar, was when, twenty years before, he took the oaths to observe the regulations of court, to which he strictly adhered, as he never enjoyed an opportunity of transgressing them. But he possessed a considerable fortune of his own, a great part of which he had laid out in the purchase of old china, and black-letter books with wooden bindings. His dress formed a memorial of all the fashions that had prevailed in France for two centuries. In order to qualify herself for such a husband, Javotte had been allowed to frequent an assembly of wits, which was attended by a young gentleman, called Pancrace, who persuaded her to elope with him.

In this romance there are some spirited sketches, considerable fertility of delineation, and knowledge of the human character; but the portraits, like those in the Roman Comique, too often degenerate into caricatures.[1]

[1] La vraie Histoire Comique de Francion, par Nicolas de Moulinet Sieur du Parc [*i.e.* Charles Sorel (Sieur de Souvigny, circ. 1597-1674)], perhaps surpasses Scarron's "Roman Comique" in interest, displaying, as it does, in the most vivid fashion the most diverse classes of bourgeois society. Books i.-ii. appeared in 1622, the year in which was published the second volume of the Astrea (see infra); and Gomberville's "Cytherea," book xii., came out in 1633. The romance is an attempt, avowed by the author, to resuscitate the Rabelaisian kind of writing in counteraction of the tedious and prolix compositions which were becoming fashionable. Francion betrays throughout Spanish influences: it is a romance of the picaresque school. Its delineations of the manners of the time give it value for the historical student. The book had immense success. The author, however, never avowed his paternity, on account, it has been surmised, of his official position as historiographer, for, though religion is respected, morals are often outraged in the work. Francion himself is now recognized to be a literary delineation of Sorel himself. Molière seems to be indebted to Francion for several ideas. Thus the lines:

> Quand sur une personne on prétend se règler
> C'est par les beaux cotés qu'il faut lui ressembler;
> Et ce n'est point du tout la prendre pour modèle,
> Monsieur, que de tousser et de cracher comme elle

seem suggested by a passage in bk. ii. of Francion: "Ce n'est pas imiter un homme que de —— ou de tousser comme lui."

Before the appearance of Cyrano's "Histoire Comique des Estats de la lune," Sorel puts in the mouth of Hortensius, one of his characters, the plan of a voyage to the Moon.

Political Romance.

The origin of this species of romance has been traced as far back as the Cyropædia of Xenophon. Whether that celebrated performance be intended as a romance or history, has been the subject of much controversy. The basis of that part which relates the events of the life of Cyrus, from his fortieth year till his death, may be historically true; but the details of his childhood and education, which embrace the period from his birth to his sixteenth year, must be entirely the offspring of the author's imagnation.

I am not certain, whether under this class of romances I should comprehend the

The romance of Francion was translated into English and German.

Exasperated by the growing favour shown to the pastoral romance of Astrea and the other Bergeries, Sorel composed Le Berger Extravagant, où parmi des fantaisies amoureuses, l'on voit les impertinences des romans et de la poésie, 1627. In some editions the work was named on the title-page Antiroman, which word explains its scope. It is an imitation of Don Quixote. Lysis is demented through reading pastoral romances. He adopts the calling of a shepherd, as the knight of La Mancha did that of knight-errant. In an endeavour to recover his hat, which had caught in the branches of an old willow, he falls into the hollow trunk, and, full of recent reading, with marvellous adventures and metamorphoses on the brain, he fancies himself transformed into a tree, and argues learnedly with those who endeavour to undeceive him. The Berger Extravagant (English translation, 1653 and 1660), which may be regarded as a satire upon all pastoral and romantic works, exercised a wholesome influence in hastening the decline of the pastoral novel. The extremity to which the pastoral mania reached may be understood from the case of Des Yvetaux, who, with his Amaryllis, a young harp-player whom he found one day fainting at the door of his house in the faubourg Saint Germain, passed thirty-five years in the *Arcadia* into which he converted his house and grounds in Paris. Here, with harp and crook, they sang poems of his composing, and made believe to guard imaginary flocks of sheep.

Sorel was imitated by Du Verdier in his Chevalier Hypocondriaque, by Clerville in his Gascon Extravagant, and by Thomas Corneille in his metrical comedy, Bergers Extravagants, 1653.

Sorel is also the author of Polyandre, histoire Comique, 1648, which contains the adventures of five or six persons of Paris, known as "originaux"—the smart man, the grotesque poet, the swindling alchemist, the parasite, etc. In L'Isle de Portraits, ascribed to Sorel, is a review of the different classes of picture. The work is a mordant satire on the fashion of portraits which had recently become diffused in Literature. Sorel is, perhaps, also the author of Aventures Satiriques de Florinde,

UTOPIA [1]

of Sir Thomas More. Everything in that work is indeed imaginary; but, as no particular story is carried on, it may rather be accounted a political treatise than a romance. Like the writings of other speculative politicians, its origin was derived from the Republic of Plato. The Utopia, like the Commonwealth of that philosopher, is the ideal picture of a nation which would indeed be poor and wretched, but which in the representation of the author is perfectly happy. By the detail of its institutions, he obliquely censures the defects of existing governments, and proposes a more perfect model as a subject of imitation.

The author feigns, that while at Antwerp he had met with a person of the name of Raphael, who had accompanied Americo Vespucci to the New World. While on this voyage he had visited the island of Utopia, the name of which imports its non-existence.[2] The first book, which is merely introductory, contains a dialogue chiefly on government, that passed between the author and this imaginary person. In the second book, the traveller gives a geographical description of the island; the relations of the inhabitants in social life, their magistrates, their arts, their systems of war and religion. On the latter subject, which could hardly be expected from the practice of the

habitant de la basse region de la lune, 1625. This is directed "contre la malice insupportable des esprits de ce Siècle." V. Fournier, Le Roman Comique, etc.

In 1626, Fancan (or Langlois), in Le Tombeau des Romans, satirized the romances of chivalry, and also the Astrée and the Argenis. The Don Quichotte Gascon was also levelled against the Astrée; and, more than a century later, the same crusade was renewed by Père Bougeant's "Voyage Merveilleux du Prince Fan Férédin dans la Romancie," etc., Paris, 1735, which was more especially a satire on Du Fresnoy's work, De l'usage des Romans, etc.

[1] "Libellus vere aureus nec minus salutaris quam festious de optimo Reipublicæ statu, deque nova Insula Utopia . . ." Louvain, probably in 1517. An English translation, by Raphe Robynson, was published in London in 1551, and another by Bishop Burnet in 1684. Of both versions numerous editions, as well as French, Italian, German, etc., translations appeared.

[2] *Οὐτοπία*, or Nowhereland. Utopia was the name of the kingdom of Grangousier, see Rabelais.

author, the most unbounded toleration is granted. The greater part of the inhabitants believed in one Spirit, all-powerful and all-pervading; but others practised the worship of heroes, and the adoration of stars. A community of wealth is a fundamental principle of this republic, and the structure what might be expected from such a basis. Indeed the interest of the Utopia arises solely from the classic elegance of its style, and the curiosity which is naturally felt concerning the sentiments of distinguished characters.

This work was written about 1516, and soon became the admiration of all the classical scholars of the age. An English translation, by Robinson, has been published by Mr. Dibdin, with a literary introduction.[1] The life of Sir Thomas More has been written by his son-in-law, Roper, by his great-grandson, More, and more recently by Mr. Cayley: but the subject is too copious and important to admit of abridgment here. The splendour of his legal acquirements, the unrivalled felicity of his temper, and, above all, the depth and elegance of his classical learning must elicit our admiration, if we consider the country in which he lived, the multiplicity and importance of his avocations, and his premature fate.—"Quid tandem non praestitisset admirabilis ista naturae felicitas, si hoc ingenium instituisset Italia, si totum Musarum sacris vacaret, si ad justam frugem ac veluti autumnum suum maturuisset?"

Sir Thomas More's "Utopia,"[2] suggested many speculative works, somewhat in the form of a romance, concerning perfect systems of government. Of this description is

[1] Republished "from Sir H. Ellis's Copy, with additional notes and corrections." R. Roberts, Boston, 1878. In the first edition of the Utopia is given a curious set of characters, the "Utopiensium alphabetum."

The Jesuit Biderman's "Utopia Didaci Bemardini . . . seu sales musici, quibus ludicra mixtim," Dilingæ 16, has little but the name in common with More's work—it is a tissue of adventures, fables, and novelettes.

[2] Memoirs of a certain Island adjacent to the Kingdom of Utopia, written by a celebrated author of that country [Mrs. E. Haywood]. now translated into English, appeared about 1720. This is, however, merely a vehicle for romantic incidents, etc.

The Commonwealth of Oceana, by James Harrington (1611-1677), which appeared in England about the middle of the seventeenth century, and though it be the model of a perfect republic, is perhaps the most rational of all similar productions. Landed property should furnish the chief element of power in a state, and should be limited in regard of the individual owner to a maximum annual value of £2,000. The executive should frequently change hands. These are the fundamental principles whereon the author elaborated with much detail his ideal state.[1]

The Argenis

of John Barclay is usually numbered among political romances, though, I think, it is entitled to be thus ranked, more from the disquisitions introduced, than from any very obvious analogy which the story bears to political incidents.

The author was of a Scotch family, but was born in France in 1582. Offended, it is said, at the request of James I. to translate the Arcadia into Latin, he composed the Argenis, to show he could write a better original. It was completed and published in 1621, which was the year of the author's death.[2]

Argenis is represented as the daughter and heiress of Meliander, king of Sicily, and the romance chiefly consists of the war carried on to obtain her hand, by two rivals, Lycogenes, a rebellious subject of Meliander, and Poliarchus, prince of Gaul.[3]

It is generally believed that all the incidents in the Argenis have an allusion to the political transactions which took place in France during the War of the League, but it

[1] See R. von Mohl, Die Geschichte und Literatur der Staats-Wissenschaften. Erlangen, 1855, bd. i. pp. 190. 191. An account of numerous fictions of this order will be found in Mohl's work.

[2] Between which date and the end of the century numerous editions and translations of the work were published. English translations appeared in 1636 and in 1772. 8vo. Dr. Garnett notes in the Dictionary of National Biography that "a translation of the Argenis by Ben Jonson was entered at Stationers' Hall on 2 Oct. 1623, but was never published."

[3] Calderon's "Argenis y Poliarco" is derived from this romance.—Lieb.

is difficult to determine with precision what are the particular events or characters represented. Each commentator has applied them according to his own fancy, for which the indefinite nature of the composition gave ample scope. Meliander, however, it seems to be universally allowed, is intended for Henry III. Argenis typifies the succession of the crown; Lycogenes is the family of Guise, or the whole faction of the league; Poliarchus, Henry IV., or the aggregate of his party. The most minute incidents in the romance have been also historically applied, but in a manner so forced and capricious, that they might as plausibly be wrested to correspond with the political events in any age or country, as those which occurred in France towards the close of the sixteenth century.[1] On the whole, there appears little to distinguish the Argenis from the common heroic romance, except that there are hardly any episodes introduced, and that it contains a great number of political disquisitions, in which such high monarchical notions are generally expressed, that the author has been frequently accused as the advocate of arbitrary principles of government. We are informed in a Latin life of Barclay, that it was a favourite work of Cardinal Richelieu, and suggested to him many of his political expedients. Cowper, the poet, recommends Argenis to his correspondents, Mr. Rose and Lady Hesketh, as "the most amusing romance that ever was written." "It is," says he in a letter to the former, "interesting in a high degree—richer in incident than can be imagined—full of surprises which the reader never forestalls, and yet free from all entanglement and confusion. The style, too, appears to me to be such as would not dishonour Tacitus himself."[2] The Latinity, however, of Barclay, has, on the

[1] Anonymous keys have been added which explain many of the characters and allusions in the work. These keys were, says M. Dupont, written under the inspiration of Jérome Aléandre, a personal friend of Barclay. Two works on the Argenis have recently appeared in France —Léon Boucher, De Joannis Barclaii Argenide, etc., Paris, 1874, and L'Argenis . . . étude littéraire par A. Dupont, Paris, 1875. This contains an analysis of the story.

[2] It was certainly esteemed by many of his contemporaries, and by Grotius highly praised. Cf. also Coleridge, Literary Remains, vol. i. Lond. 1836. Like Southey, M. Dukas, while admitting (p. 93) Barclay's

other hand, been severely ridiculed by J. Isla in the celebrated Spanish work, Historia del famoso Predicador Fray Gerundio, lib. i. p. 71. "There you have the Scotchman, John Barclay, who would not say *exhortatio* to escape the flames, but *paracnesis*, which signifies the same, but is a little more of the Greek; nor *obedire*, but *decedere*, which is of more abstruse signification, and is equivocal into the bargain."

Though the beautiful fiction of

TELEMACHUS,

which has much in common with, and was doubtless suggested to Fénelon by the Argenis, be rather an epic poem in prose, than a romance, it seems to have led the way to several political romances, or, at least, to have nourished a taste for this species of composition.

The Cyropædia of Xenophon, which may be considered perhaps as the origin of all political romance, seems more particularly to have suggested two works, which appeared in France about the commencement of the eighteenth century,

LES VOYAGES DE CYRUS

(1727, 1730, 1806, English translation, 1730). Of these the above-named is by the Chevalier Ramsay, the friend of Fénelon, and tutor to the sons of the Pretender. The author has chosen, as the subject of his romance, that part of the life of Cyrus, which extends from the sixteenth to the fortieth year of his age, a period of which nothing is said in the Cyropædia. During this interval, Ramsay has made his hero travel according to fancy, and by this means takes occasion to describe the manners, religion, and policy, of the countries which are visited, as also some of the principal events in their history. The Persian prince wanders through Greece, Syria, and Egypt, and in the

departures from conventional correctness, admires his fertility and variety, but says of the plot (p. 85), "hoc primum maxime totius operis summa turbatur quod tam longinquo ambitu circumscribuntur res, ut vix eas amplecti vel attenta mens possit, confundimur enim ab initio, et personarum numero, et eventorum frequentia."

course of his journey enjoys long philosophical and political conversations with Zoroaster, Solon, and the prophet Daniel. What is said concerning the manners of the different nations, is fortified by passages from the ancient philosophers and poets. The author exhibits considerable acquaintance with chronology and history, and enters profoundly into the fables of the antients, from which he attempts to show that the leading truths of religion are to be found in the mythological systems of all nations. His work, however, is rather a treatise intended to form the mind of a young prince than a fiction. The only romantic incident is the love of Cyrus for Cassandana, which occupies a considerable part of the first book, where the usual obstacles of the prohibition of parents, and a powerful rival, are interposed to the happiness of the lovers. In 1728, a satire on Ramsay's Cyrus, entitled La Nouvelle Cyropædie, ou Reflexions de Cyrus sur ses Voyages, was printed at Amsterdam. In this work, Cyrus, having become master of Asia, complains, in six evening conversations with his confident Araspes, of the pedantic and ridiculous part he is made to act in his travels. A serious criticism was written by the Père Vinot, to which Ramsay made a suitable reply. The other work,

LE REPOS DE CYRUS[1]

embraces the same period of the life of the Persian prince as the work of Ramsay, and comprehends his journey into Media, his chase on the frontiers of Assyria, his wars with the king of that country, and his return to Persia.

Most of the works which come under the class of political Romances, are but little interesting in their story, and mankind have long been satisfied of the folly of speculations concerning perfect systems of government. Indeed, in a history of fiction, there are only two kinds of compositions, which seem entitled to minute analysis; first, those which, though comparatively imperfect, have been the earliest models of a peculiar series of romances; and secondly, the most perfect production of the order to which

[1] By the Abbé J. Pernetti, 3 tom. Paris, 1732.

it belongs—the *patriarch*, as it were, of the family, and most *illustrious of the descendants*. In many instances, however, the most distinguished work of the class is so well known and popular, that any detail concerning it might appear tiresome and superfluous. This is peculiarly the case with the TÉLÉMAQUE, which has been familiar to every one almost from childhood; and accordingly, it is more suitable to analyze the next most perfect specimen, which, in the class of political romances, happens not to be very generally known. In this view it may be proper to give some account of the romance of

SETHOS.

This work, which was first published in 1731,[1] was written by the Abbé Terrasson, a *Savant*, who in his *éloge*, pronounced by D'Alembert,[2] is represented as at the head of the practical philosophers of his age. "Calm, simple, and candid, he was so far," says D'Alembert, "from soliciting favours, that he did not know the names of the persons by whom they were distributed. More a philosopher than Democritus, he did not even deign to laugh at the absurdities of his contemporaries; and equally indifferent about others and himself, he seemed to contemplate from the planet Saturn the Earth which we inhabit."

The author of Sethos feigns, in his preface, that his work is translated from the Greek MS. of a writer who probably lived in the reign of Marcus Aurelius. After bestowing due praise on the Télémaque, and perhaps more than due on the Voyages de Cyrus, he observes, that his romance does not merely contain, like these works, a course of education, but the practical application of its principles to the varied events of life. Another object of Terrasson was to exhibit whatever had been ascertained concerning the antiquities, manners, and customs of the ancient Egyptians, or the origin of sciences and arts. It is in this view, perhaps, that Sethos is chiefly valuable, and in fact there would be few antiquarian works more precious,

[1] An English translation by Mr. Lediard appeared in 1732.

[2] Réflexions sur la personne et les ouvrages de Mr. l'Abbé Terrasson, 1750.

had the author, who was profoundly learned, appended in notes the original authorities from which he derived his information.[1]

About fifty years before the Trojan war, Osoroth, when somewhat advanced in life, succeeded to the throne of Memphis, the second in dignity of the four great sovereignties of Egypt. Previous to his accession he espoused Nepthe, princess of This, another Egyptian monarchy, and by her he had a son called Sethos, the hero of the romance [Livre i.]. Osoroth, who has many traits of character in common with Louis XV., is represented as one of those feeble, indolent, and indifferent princes, who are the best or worst of kings as chance furnishes them with good or bad administrators of the royal authority. This monarch committed the management of state affairs to Nepthe; and what seemed to the public an enlightened choice, was nothing but the result of his natural indifference. In fact, the queen governed admirably, partly owing to her own distinguished talents, and partly to the counsels of Amedes, a sage whom she consulted on every important occurrence. When Sethos was eight years old, the queen, whose health had been long enfeebled, was seized with a dangerous illness. Meanwhile Osoroth, who, though the monarch of a great people, presented the singular spectacle of not knowing how to employ his time, had become entangled by the assiduities and arts of Daluca [p. 17, etc., ed. 1731], a lady of the court; and the queen foresaw with pain, that in the event of her death, the destiny of Sethos might depend on this worthless woman [p. 21]. She at length expired, after having intrusted her son to the wise Amedes [p. 37], and having, at the same moment, consigned to the young prince a casket of precious jewels, recommending to him above all carefully to preserve a heart-shaped emerald, adorned with figures in relief of Osiris, Isis, and Horus [p. 39].

As the solemn invocations for the health of Nepthe had afforded the author an opportunity of representing some of the religious rites of Egypt [pp. 26, etc.], her pompous funeral furnishes an occasion of describing their obsequies

[1] The author has given occasional footnotes, which might doubtless, however, have been with advantage more frequent.

[pp. 42, etc.]. The Egyptians, according to Herodotus, were the first people who believed in the immortality of the soul, and it appeared from the simplicity of their palaces, compared with the magnificence of their tombs, that they were less occupied with their transitory dwellings on earth than with the prospect of their everlasting abodes. Ere the body of a prince could be conveyed by Charon to the Labyrinth in the midst of Lake Mœris, a judgment, whether the deceased was worthy of funeral rites, was pronounced by forty-one just and inexorable judges. The high priest of Memphis delivered on the present occasion a funeral oration on the late queen—"Portrait," says D'Alembert, "que Tacite eut admiré, et dont Platon eut conseillé la lecture a tous les Rois."

On the death of Nepthe the wicked Daluca having first become regent [Livre ii. p. 80, etc.], and being afterwards espoused by Osoroth, formed an administration, which was a complete contrast to that of the late queen. Her dislike of Sethos was increased by giving birth to two sons [Liv. iii. p. 196], and in order that her machinations against that prince might succeed, she began by corrupting the morals of the court [p. 87]. The progress of depravity, and the methods by which it was produced, are pourtrayed with much force of satire. Meanwhile the education of Sethos commenced, a subject which is introduced by a beautiful but succinct account of the state of science and arts in Egypt, as also by a description of the palace and gardens of the kings of Memphis, which formed one vast museum, stored with every means of exercising the talents and preserving the knowledge of mankind.

The admirable genius of young Sethos seconded well the instructions of the sage Amedes, who prepared him by every exercise of mind and body for those trials which, from his situation, would probably ensue. Several instances of the prince's courage and address are related, as his being the first who descended from the Great Pyramid [l. iii. 199, etc.] with his face towards the spectators, and his taking captive a huge serpent which laid waste a province of the kingdom [l. iii. p. 194-5]. After having given sufficient proofs of prudence and courage, Amedes resolved secretly to procure for his pupil, now sixteen years

of age, the supreme honour of initiation, a dignity which could only be attained by uncommon fortitude and sufferings [p. 204, 229]. The whole process of this august ceremony—the subterraneous temples, and palaces, and gardens of the Egyptian priests, are finely delineated, and form by much the most interesting portion of the work.

Preparatory to the initiation, Amedes having obtained permission for his pupil to visit for a few months the temples of Egypt, conducted him by night to the Great Pyramid [l. iii. 199, etc.]. They entered it, and reached at length that mysterious Well, concerning which so much has been said by travellers (Clarke's Travels, vol. iii. p. 138, etc.). Down this they descended by little secret steps of iron, and approached two brazen gates, which opened softly, but shut with a tremendous crash. Sethos beheld at a distance, through iron grates, high illuminated arcades, and heard the most harmonious music, which he was told by Amedes (who had been himself initiated) proceeded from priests and priestesses in a subterraneous temple. He was also informed that he had now an opportunity of entering on the trials preparatory to initiation,—trials which required the most heroic courage and greatest prudence. Sethos, of course, determined to proceed, undismayed by an alarming inscription on the portal through which he now passed.

After leaving Amedes, Sethos walked more than a league without discovering any new object. He came at length to an iron door, and a little farther on to three men, "armés d'un casque qui etoit chargé d'une tete d'Anubis: c'est ce qui donna lieu a Orphée de faire de ces trois hommes les trois tetes du chien Cerbere, qui permettoit l'entrée de l'Enfer sans en permettre la sortie" [Ed. Paris, 1731, tom. ii. p. 218-9]. This idea is carried on through the whole of the author's subterraneous description, and is doubtless the foundation of Warburton's hypothesis concerning the sixth book of Virgil. The author relates in a most striking manner the corporeal purification of Sethos by fire and water and air, subsequent to which his soul is in like manner refined by invocations and instructions, by silence, solitude, and neglect.

At the conclusion of his initiation Sethos was conducted

through all the subterranean abodes of the priests, the description of which is almost copied from the sixth book of Virgil. No class of men have been so splendid in their buildings as priests, and as Egypt was the country of all others in which they were most powerful, they had nowhere erected such magnificent structures. Nothing can be more happy than Terrasson's picture of the subterranean Elysium, and the art with which the priests employed its scenes in the illusory visions which they presented to those who consulted them. The mysteries of the Pantheon are also unveiled, and the author concludes his highly interesting account of the initiation with a description of the Isiack pomp, and the manifestation of Sethos to the people.

The romance now becomes less amusing, and the author seems to be deserted by his genius as soon as he quits the sombre magnificence of ancient superstition. By the bad management of Daluca, the kingdom of Memphis was involved in a quarrel with the neighbouring monarchies. Sethos departed for the seat of war, where he distinguished himself, not merely by his wonderful valour, but by extraordinary warlike inventions. Owing, however, to the treachery of the general of Memphis, who had been commanded by Queen Daluca to rid her of Sethos, he was desperately wounded, and left for dead in a nocturnal skirmish with the enemy. Being afterwards discovered to be alive by some Ethiopian soldiers, he was sold by them as a slave to the Phœnicians, whom he accompanied in a great expedition to Taprobana (Ceylon). After the establishment of the Phœnicians on that island, Sethos, now under the name of Cheres, recommended himself so strongly to the commander of the expedition by his wisdom and valour, that he is furnished with a fleet to make a voyage of discovery round Africa [l. vi. p. 68]. In this enterprise Sethos unites the skill of Columbus with the benevolence of Cook and the military genius of Cæsar; he encourages industry, works metals, and trades in precious stones, among others the pantarbe,[1] which protected from fire, and the sideropœcile. He civilizes Guinea, and

[1] Cf. Heliodorus, see supra, i. p. 27.

forms a vast commercial establishment, which he names New Tyre [l. vi. vii.], and here perhaps is the most political part of the work.

Meanwhile an impostor, called Asares, availing himself of a report, now generally spread through Egypt, that Sethos was yet alive, resolved to personate the prince, and being aided by a host of Arabians, he besieged Hieropolis, the capital of the King of This, whose daughter, the Princess Mnevie, he had vainly sought in marriage. Intelligence of this imposture having reached Sethos, he arrived in Egypt, still bearing the name of Cheres [l. x.], defeated Asares under the walls of Hieropolis, and drove him back to Arabia. Sethos was accordingly received with the utmost joy and gratitude by the King of This, and a mutual passion gradually arose between him and the Princess Mnevie. He procured from the other three kings of Egypt the title of Conservator, and general of the Egyptian forces, in which capacity he again defeated Asares, who had attacked the territories of Memphis with a force he had anew assembled.

While engaged in this war, the Princess Mnevie, anxious at the absence and dangers of her lover, consulted the priests of Heliopolis with respect to his destiny, which furnishes another opportunity to the author of giving a representation, in which he excels, of the solemn witchery employed by the priests of Egypt. Sethos, on his return to Memphis, to which he conducted Asares as a captive, commenced the public trial and examination of that impostor in presence of the king and princes. The slave instantly recognizes his master, and the true Sethos, at length throwing aside his disguise, gives incontestable proofs of his identity. Osoroth immediately resigns the crown in his favour, and Daluca poisons herself. Sethos, after reigning five days, and causing his name to be inscribed in the list of the kings of Egypt as Sethos *Sosis*, or Sethos the Conservator, gives up the kingdom to his half-brother Prince Beon, one of the sons of Daluca. Not satisfied with this, he procures the consent of the Princess Mnevie to marry his second brother Pemphos, who had been long attached to her. Sethos himself, with the title of King Conservator, retires to the temples of the priests

of Memphis [p. 841], whither ambassadors are frequently sent to him from different kings, and he is almost daily consulted by his brothers.

This extravagant disinterestedness of the hero, in resigning his kingdom to one brother and his mistress to another, is the circumstance at which the reader of Sethos is most disappointed and displeased. Terrasson might consider the *summum bonum* as consisting in geometry and retirement, but this is not the general sentiment of the readers of romance. It is very sublime, indeed, to give up a kingdom and a mistress, but the Conservator of Egypt must have sometimes thought, and the readers of Sethos will always think, that he had better have retained them both:—

> Lorsque Je prête à tous un main secourable,
> Par quel destin faut il que ma vertu m'accable!

Indeed, the whole of the latter part of Sethos—his voyage round Africa, and his wars with the impostor, are insufferably tiresome. The earlier books, however, are uncommonly interesting, and D'Alembert, while he confesses that the philosophy and erudition which the author had introduced were little to the taste of an age and nation which sacrificed every thing to amusement, declares, "qu'il n'y a rien dans le Télémaque qui approche d'un grand nombre de caractères, de traits de morale, de reflexions fines et de discours quelquefois sublimes qu'on trouve dans Séthos." "The author of Sethos," says Gibbon (Miscellanies, vol. iv. p. 195), "was a scholar and philosopher. His book has far more originality and variety than Telemachus: yet Sethos is forgotten, and Telemachus will be immortal. That harmony of style, and the great talent of speaking to the heart and passions, which Fénelon possessed was unknown to Terrasson. I am not surprised that Homer was admired by the one and criticized by the other." Indeed Terrasson is better known, at least in this country, as a second Zoilus,[1] than as the author of Sethos.

Besides its intrinsic merit, the romance of Sethos is curious, as being the foundation of the hypothesis con-

[1] A reference to Terrasson's "Dissertation critique sur l'Iliade d'Homère, 1712."

cerning the sixth book of the Æneid maintained by Warburton in his Divine Legation of Moses, which was first published in 1738, seven years after the appearance of Sethos. Servius, one of the earliest commentators on Virgil, had long ago remarked [on Aen. vi. 1], that many things in the Æneid were delivered according to the profound learning of the Egyptian theology (Multa per altam scientiam theologicorum Ægyptiorum). This idea is carried on through the whole of Terrasson's description of the subterranean dwellings of the Egyptian priests, and the initiation of his hero. "Mais on voit clairement dans les trois épreuves du feu, de l'eau et de l'air, les trois purifications que les âmes doivent essuyer avant que de revenir a la vie, et que le plus grand poëte des Latins a empruntées dans le sixième livre de son Enéide [v. 742]: *infectum eluitur scelus aut exuritur igni*, sans omettre la circonstance de la suspension a l'air agité ou aux vents: Le fleuve d'oubli et la porte d'ivoire y ont leur place" [tom. 2, liv. iii. p. 244]. And again, "J'aurois lieu de faire ici une invocation semblable a celles des poetes qui entreprennent une description des Enfers.—Qu'il me soit permis de révéler les choses que J'ai apprises, et de mettre au jour ce qui se passoit dans les entrailles de la terre et sous le voile impénétrable du plus profond silence. A peine Sethos fut il descendu dans le souterrain du coté du temple supérieur, qu'il fut extremement surpris d'entendre des cris d'enfans. Orphée qui en avoit été surpris comme lui, supposa depuis que les enfans morts à la mamelle étoient placés a l'entrée des enfers:"

> Continuo auditæ voces, vagitus et ingens,
> Infantumque animæ flentes in limine primo;
> Quos dulcis vitæ exortes, et ab ubere raptos
> Abstulit atra dies, et funere mersit acerbo.
>
> Æneis vi. 426, etc.

"En[1] avancant toujours Sethos se trouva dans un lieu enchanté qu'on appelloit l'Elisée Le jour se tiroit d'en haut dans toute l'étenduë du Sol. Mais comme il tomboit jusqu'au fond d'une hauteur de cent quarante piés, il etoit affoibli; & les ombres des arbres dont ce jardin

[1] Ed. 1731, liv. iv. t. 2, p. 377, 8.

étoit rempli l'affoiblissant encore, il sembloit que l'on ne jouissoit en plein jour que d'un clair de lune C'ést ce qui fist naître a Orphée la pensée de donner à l'Elisée un Soleil et des astres particuliers :"

—— Solemque suum sua sidera norunt.
Æn. vi. 641.

Terrasson, however, declares, that the allegories of the Egyptians "sont peu de chose en comparaison des mysteres de Cérès institués a Eleusine sur le modèle de ceux d'Isis." Now Warburton, in the second book of his Divine Legation, while inculcating that all legislators have confirmed the belief in a future state of rewards and punishments by the establishment of mysteries, contends that the allegorical descent of Æneas into hell was no other than an enigmatical representation of his initiation into the Eleusinian mysteries, "which came originally from Egypt, the fountain head of legislation." On this system he attempts to show that the whole progress through Tartarus and Elysium is symbolically conformable to what has been ascertained concerning the mysteries. This appropriation of Warburton was first remarked by Cooper in his Life of Socrates, where he says, "Warburton supposes the whole sixth book of the Æneid to be a description of the Eleusinian mysteries, which, though he lets it pass for his own, was borrowed, or more properly stolen, from a French romance, entitled the Life of Sethos." Gibbon, in his Critical Obscrvations on the Sixth Book of the Æneid, where he completely refutes Warburton's hypothesis, remarks, that "Some have sought for the Poetic Hell in the mines of Epirus, and others in the mysteries of Egypt. As this last notion was published in French six years before it was invented in English, the learned author of the Divine Legation has been severely treated by some ungenerous adversaries. Appearances, it must be confessed, wear a very suspicious aspect; but what are appearances," he sarcastically subjoins, "when weighed against his lordship's declaration, that this is a point of honour in which he is particularly delicate, and that he may venture to boast that no author was ever more averse to take to himself what belonged to another (Letters to a late Professor of

Oxford.)? Besides, he has enriched this mysterious discovery with many collateral arguments which would for ever have escaped all inferior critics. In the case of Hercules, for instance, he demonstrates that the initiation and the descent to the shades were the same thing, because an ancient has affirmed that they were different." [1]

[1] In the copy of Terrasson's work, preserved in the Berlin Royal Library, is the following note by the librarian, Dr. Siebel: "In this romance, which was a favourite book of Frederick the Great's, may be found the origin of the Inscription over the Royal Library, 'Nutrimentum Spiritus,' see p. 70 [Ed. Amsterdam, 1732], where the inscription over the Library at Memphis is given as 'La Nourriture de l'Ame.'"—LIEB.

CHAPTER XI.

PASTORAL ROMANCE. — SANNAZZARO'S ARCADIA. — MONTEMAYOR'S DIANA. — D'URFÉ'S ASTRÉE. — SIR PHILIP SIDNEY'S ARCADIA.

WE have seen in a former volume that Pastoral Romance occupied a place among the comparatively few and uninteresting prose fictions of the ancients, and that one very perfect specimen of this sort of composition, the Daphnis and Chloe of Longus, was presented to the world in the earliest ages of romance. It was to be expected, accordingly, that when the taste for prose fiction became more prevalent than formerly, this easy and agreeable species of composition should not have been neglected. The very circumstance of so many works having appeared, of which the chief subject was turmoil and slaughter, led the mind, by a natural association, to wish to repose amid pastoral delights; and the beautiful descriptions of rural nature, which occasionally occurred in chivalrous romance, would suggest the idea of compositions devoted to the description of rustic manners and pastoral enjoyments. Another circumstance contributed perhaps to the formation of this taste. Virgil was one of the poets whose names had been venerated even amid the thickest shades of ignorance, and his works, at the first revival of literature, became the highest subject of wonder and imitation. Of his divine productions, the Eclogues form a distinguished part, and when books and manuscripts were scarcely to be procured, were probably the portion of his writings most generally known. This, perhaps, contributed in no inconsiderable degree to form a taste for pastoral compositions, while the comparative easiness of the task induced the authors to write the whole, or the greater part, of them in prose, and frequently to combine with ruder materials the

descriptions and images of that bard, who was the object of universal admiration.

During the middle ages, indeed, pastoral compositions had been frequent, but they partook more of the nature of the eclogue, or drama, than of romance. The vapid productions of the Troubadours contained, not the adventures of rural characters, but insipid or affected descriptions of nature. Among the works of the Trouveurs, there are some pastorals on the loves and adventures of shepherds and shepherdesses. In these there is often a good deal of nature and *naïveté* in the dialogue, but they differ little from each other. A poet goes out to walk, it is always in spring, and meets a beautiful shepherdess. Sometimes she calls in to her assistance the surrounding shepherds, who come up with all expedition, and put the lover to flight; but she more commonly accepts his propositions, of which the fulfilment is often very circumstantially described.

The

AMETO

of Boccaccio, which is a prose idyllium with poetical sprinklings, bears a strong resemblance to the pastorals of the Troubadours but is more rich in rural description. The scene is laid in ancient Etruria: seven nymphs recount the story of their loves, and each story concludes with eclogues, which were the first in the Italian language. Ameto, a young hunter, presides over this amorous assembly, whose adventures, like those in all subsequent pastoral romances, refer to real characters, as has been explained in a long letter by Sansovino [the editor of the Ameto, Venice, 1545]; but his discoveries and elucidations are little interesting, except those which relate to Fiammetta and her loves with Caleone, by whom Boccaccio himself is designated.

Boccaccio's Idyllium may be justly regarded as the prototype of the

ARCADIA[1]

of Sannazzaro (1458-1530), which was written towards the end of the fifteenth century, and which, though it cannot

[1] The first edition was published at Venice in 1502.

itself be considered as a pastoral romance, yet appears to have first opened the field to that species of composition. Like the Ameto, it consists partly of verse and partly of prose,[1] a mode of writing which was adopted in all subsequent pastoral romances. Of these, indeed, the prose generally constitutes the largest proportion, and sonnets or eclogues are only occasionally introduced for the sake of variety, or as a species of interlude. The Arcadia, however, is about equally divided between prose and verse, the principal intention of the author, as appears from his own words, being to write a series of eclogues; and he seems to have intermixed the prose relations merely in order to connect them. Nor does the Arcadia properly comprehend any story with a commencement and conclusion, which has always been considered essential to a romance. It entirely consists of a description of the employments and amusements of shepherds, whose actions and sentiments are generally well adapted to the simplicity of pastoral life. The author, who, under the names of Ergasto and Sincero, is a principal character in the work, retires from Italy, on account of some love disappointment [Prosa 7], to a plain on the summit of Mount Partenio, a beautiful region in Arcadia [Pr. 1], possessed solely by shepherds. The pastoral inhabitants of this district meet together, and complain in alternate strains of the cruelty of their respective mistresses [Egloga 1, 4, 8]. They celebrate the festival of their goddess Pales [Pr. 3], or assemble round the tomb of some deceased shepherd, and rehearse his praise [Pr. 5]. Under the name of Massilia, whom the author feigns to have been the most respectable Sibyl of Arcadia, he laments the death of his mother. Funeral games are performed at her sepulchre, and Ergasto distributes prizes to those who excel in the various contests [Pr. 10, 11.] The work also contains many disguised incidents, which allude to the misfortunes of the author's patrons, the exiled princes of Naples. He also recounts his amours with the beautiful Carmosina, celebrates her charms under the name of Amaranta [Pr. 4], and laments her death under that of Phyllis [Eg. 12]. At

[1] Each being respectively headed, in some editions, at least, "Prose" and "Egloghe."

length he is one morning accosted by a lovely Naiad, under whose protection he is conducted to the bottom of the deep, where he sees the grottoes in which all the streams of the earth have their source, particularly the Sebeto. A submarine excursion[1] of this kind was a favourite notion with the Italian poets, in imitation probably of the descent of the shepherd Aristaeus in the fourth Georgic (l. 350, &c.). It is introduced by Tasso in the fourteenth canto of the Jerusalem, where the two knights, who go in search of Rinaldo, are conducted by a magician into the bowels of the earth (st. 37, &c.). A similar device is employed by Fracastoro in the Syphilis (lib. II.). After his aquatic survey, Sannazzaro emerges, by a route which is described in a manner so unintelligible as to be of no use to future travellers, near the foot of a mountain in Italy, and concludes the work by his return to Naples, where he arrives much to his own satisfaction, and still more to that of the reader [Pr. 12].

In the Arcadia, the eclogues are chiefly written in what are called Versi Sdruccioli, the invention of which has by some been attributed to Sannazzaro.[2] They consist, for

[1] Cf. also the Kingdom of the Sea in the Arabian Nights.

[2] M. Torraca considers the rhyme was introduced to Spain by Garcilasso de la Vega, and that it is unjust to Sannazaro to ascribe its invention, as some have done, to Cervantes. See F. Torraca, Gl' imitatori, p. 18.

The same critic shows that Spenser was indebted through Clement Marot to Sannazzaro; he also instances very numerously the influence of Sannazzaro's "Arcadia" upon Spanish, French, and English writers in his Gl' Imitatori stranieri di Jacopo Sannazzaro, 2 ed. Roma, 1882. It is not improbable that it may have suggested to Sir Philip Sidney the title of his Arcadia. See Torraca, p. 77. Mr. Stigant notes that the name Ophelia occurs in Sannazzaro's "Arcadia," whence it may have been taken by Shakespeare.

Here should also be mentioned the pastoral romance A Lusitania Transformada of the Portuguese subject Fernão d'Alvarez do Oriente, born at Goa in 1540. This was an imitation of Sannazaro's "Arcadia," as he himself says both at the commencement and at many subsequent passages of his work, which like its prototype consists of mingled prose and verse, but in merit lags far behind it, and sins by monotony, which is, however, relieved by passages from the life and travels of the author. The chief or poetical portion of the work is prolix in the extreme; the poems are composed in the taste of the period and abound in quibbles and subtleties in which Oriente seems to have particularly delighted. Thus on p. 217, ed. ii. is a sonnet in six languages. The religious

the most part, of lamentations for the death of a shepherd, or cruelty of a shepherdess. Sometimes, too, the swains contend in alternate strains for a reward, which is a crook, a lamb, or an obscene picture. These eclogues are, in a great measure, imitated from Virgil and other classics, with whose writings Sannazzaro had early rendered himself familiar, as a preparatory study to his admirable Latin compositions.

The pastoral dramas of Italy seem also to have suggested many incidents and fancies to the authors of pastoral romance. Thus, for example, Poliziano in his Orfeo, which is the prototype of that elegant species of comedy, has employed the responsive Echo:—

> Che fai tu Echo mentre ch' io ti chiamo?
> Amo.

This conceit, of which there are some examples in the Greek Anthologia [e.g. xii. 43], and which Martial [ii. 86], ridicules in his contemporary poets, has been frequently introduced by the Italian imitators of Poliziano and with more or less absurdity by all pastoral romancers.

In the Pastor Fido of Guarini there is the incident of a lover disguising himself as a female at a festival, in order to obtain a species of intercourse with his mistress, which, in his own character, he could not procure. This is a leading event in the principal subject of the Astrea, and is also introduced in one of the episodes of the

poetry, too, offends deeply against good taste. The Blessed Virgin is represented as the chaste Diana, and the convents and nuns as sacred groves and nymphs dedicate to the service of the goddess. When he quits this roccocco and gives free play to his natural sentiment, he shows that he is no stranger to attractive simplicity, genial delineation, and elevated thought, however lacking in originality and inventiveness. He studiously imitates Ovid and Virgil. His language is adapted to the subject, and always rich and lofty. The title of the work refers probably to the circumstance that the characters of the story are not really shepherds, but belong to a high rank in society and have been induced to adopt the pastoral life from various motives. —LIEB.

DIANA,

which was written in Spanish by Jorge de Montemayor,[1] about the middle of the sixteenth century, and is the earliest regular romance of a pastoral description.[2] The scene is laid at the foot of the mountains of Leon; but it is impossible to tell what is the period of the action, such is the confusion of modern manners and ancient mythology. The characters alternately invoke the saints and fawns, and the destiny of one of the principal shepherdesses, who had been educated at a convent, is regulated by the oracles of Venus and Minerva.

Diana, the heroine of this work, was the fairest of those shepherdesses who inhabited the smiling meadows which are watered by the river Ezla. The young Sereno, who also dwelt on the banks of this stream, adored the beautiful Diana, who felt for him a reciprocal passion. They loved as in the age of gold, and their happiness was as complete as was consistent with innocence.

A felicity of this nature cannot continue long in a romance. Sereno, for some reason which is not explained, is obliged to leave his native country, and departs after one of those interviews, the tenderness of which almost compensates the bitterness of separation. A melancholy period of absence is terminated by a more melancholy

[1] George of Montemayor was born in Portugal, in the neighbourhood of Coimbra. The date of his birth is unknown. When very young he went into Spain, and, in the quality of musician, attended the infant Don Philip, son of Charles V. When this prince ascended the throne under the name of Philip II., Montemayor remained in his service in the capacity of a poet and wit. In this employment he continued till his death, which happened, probably, in a duel fought at Turin in 1561 after the publication of the Diana, which was printed in seven books at Valencia in 1542, according to Ticknor, iii. 95, who names this edition as the earliest known. The continuation in eight books, by the physician Alonzo Perez of Salamanca, appeared in 1564, and that of Gaspard Gil Polo in 1574.

[2] There is no doubt, says Ticknor (p. 106), "that pastoral romance was the first substitute in Spain for the romances of chivalry, and that it inherited no small degree of their popularity. . . The Diana, the first and best of the pastoral romances was probably more read in Spain during the sixteenth century than any Spanish work of amusement except the Celestina."

return, as he now finds his mistress in the arms of Delio, an unseemly shepherd, whom her father had compelled her to accept as a husband. The surrounding scenery reminds the lover of the happiness he had possessed, and of which he was now deprived. He sees his name interwoven with Diana's on the bark of the trees, and again views the fountain where they had pledged eternal faith.

While gazing on objects which excited such strong and painful emotions, he overhears the musical lament of the shepherd Sylvanus, a lover who had been rejected by Diana. He and Sereno, though formerly rivals, become friends from similarity of misfortune. Long they complain both in prose and rhyme of their unfaithful mistress; and, while thus employed, are accosted by a disconsolate shepherdess, who emerges from a thicket near the banks of the Ezla. They inform her of the cause of their grief, and she, in return, relates to them her story.

This damsel, whose name is Sylvania, had been accosted at the festival of Ceres by a beautiful shepherdess, with whom she formed a strong and sudden friendship. The religious ceremonies being concluded, the unknown shepherdess confesses to Sylvania that she is in disguise, and is, in fact, the shepherd Alanio. Then this ambiguous character fell at the feet of Sylvania, professed the most ardent affection, and entreated the forgiveness of the fair. From that moment Sylvania conceived the warmest attachment to the person who was now imploring her pardon. This supplicant, however, was not the shepherd Alanio, as was pretended, but the shepherdess Ysmenia, who, in sport, had assumed the character of her cousin and lover Alanio, to whom she had a striking resemblance; but Alanio, being informed by his mistress of the adventure, particularly of the hopeless passion conceived by Sylvania, resolved to avail himself of the incident. He forsook Ysmenia, and attached himself to Sylvania, who readily transferred the affection she had formed for the false to the real Alanio. Ysmenia consoled herself for the loss of her lover, by coquetting with a shepherd of the name of Montano. Alanio, on hearing of this, whimsically resolved on recovering the affections of his former mistress. While thus employed, Montano resorted frequently to the

cottage of Sylvania's father, in order to adjust with him their rights of pasturage; and, after a few visits, entirely forgot Ysmenia, and became deeply enamoured of Sylvania. Montano pursued Sylvania through the fields and forests; he in turn was pursued by Ysmenia, who was generally followed by Alanio. This Brouillerie d'Amour was suggested by an Italian pastoral drama, and reminds us of the loves of Pan and Echo in an Idyllium of Moschus [No. 6]:

> Pan sighs for Echo o'er the lawn,
> Sweet Echo loves the dancing fawn,
> The dancing fawn fair Lyda charms;
> As Echo Pan's soft bosom warms,
> So far the fawn sweet Echo burns;
> Thus all inconstant in their turns,
> All fondly woo, are fondly wooed,
> Pursue, or are themselves pursued.

In these circumstances Sylvania had come to reside with an aunt who lived on the banks of the Ezla, and had learned, since her arrival, that Montano had returned to the feet of Ysmenia, and had been espoused by that shepherdess, who, at the same time, had given her sister in marriage to Alanio.

I know not whether the audience unravelled this story at the first hearing, but they agreed to meet this intricate damsel every morning in a solitary valley [l. i.], where they sighed without restraint, and indulged in long conferences on the misfortunes of love, and discussions on questions of gallantry. The debates of this amorous society are considerably diversified by the arrival of three nymphs, who are about to relate their adventures, when interrupted by the informal gallantry of three satyrs. This incident serves to introduce a portly shepherdess called Felismena, who, at a most critical moment, and unseen by all, transfixes these ardent lovers in succession with her arrows, and then bursting into view, commences her story in the following terms:—

"One day, shortly previous to my birth, a conversation took place between my parents, concerning the judgment of Paris, in the course of which my mother complained that the apple had been refused to Minerva, and contended that it was due to her who united the perfections of mind

to the beauties of person. In the course of the ensuing night Venus appeared to her in a dream, reproached her with ingratitude for the favours with which she had been loaded, and announced that the child, of which she was about to be delivered, would cost her the loss of life, and that her offspring would be agitated by the most violent passions which the resentment of Venus could inflict.

"My mother was much troubled at this cruel sentence, till, on the departure of Venus, Minerva appeared, and comforted her by an assurance that her child would be distinguished by firmness of mind and feats of arms.

"The first part of the threats of Venus was speedily accomplished, and my father, having early followed my mother to the tomb, I was left an orphan. Henceforth I resided at the house of a distant relative; and, having attained my seventeenth year, became the victim of the offended goddess by falling in love with Don Felix, a young nobleman of the province in which I lived. The object of my affections felt a reciprocal passion, but his father, having learned the attachment which subsisted betwixt us, sent his son to court, with a view to prevent our union. Soon after his departure, I followed him in the disguise of a page, and discovered on the night of my arrival at the capital, by a serenade I heard him give, that Don Felix had already disposed of his affections. Without being recognised by him, I was admitted into his service, and was engaged by my former lover to conduct his correspondence with the mistress, who, since our separation, had supplanted me in his heart. From the disguise in which I appeared, she conceived for me the warmest attachment, and, perceiving that her best hope of enjoying frequent interviews with me was to indulge the expectations of her lover, she transmitted answers to Don Felix, which, though not decisive, were more lenient and encouraging than formerly. Exasperated, at length, by the cold return which I was obliged to make to her advances, she gradually replied in less favourable terms to Don Felix. The distress, with which he was in consequence affected, moved my compassion, and one day, while pressing his suit with the lady more vehemently than usual, she made an explicit and violent declaration of her sentiments in my behalf; and, having retired to her

cabinet, expired immediately in consequence of the agitation into which she had been thrown. Don Felix disappeared soon after the news of her death had reached him, and during the last twelvemonth I have roamed in the habit of a shepherdess from province to province in quest of the ungrateful fugitive."

A mistress serving her lover in capacity of a page, and employed by him to propitiate an obdurate fair one, is a common love adventure with the old novelists. There is a tale, founded on this incident, in the Ecatommithi of Cinthio, and another in Bandello [No. 36; see *supra*, vol. ii., p. 225], from which Shakespeare took the plot of Twelfth Night. These Italian novels were probably the origin of the above episode of Felismena,[1] which seems, in turn, to have suggested the story of Protheus and Julia in the Two Gentlemen of Verona. It will be recollected, that while Protheus and Julia are mutually enamoured, the former is sent by his father from Verona to the court of Milan, to which he proceeds by sea. Soon after his arrival he falls in love with Sylvia, the duke's daughter. Julia follows him in the disguise of a page, and discovers the estrangement of his affections by the evening music which he gives to the ear of his new mistress. She then enters into his service, and is employed by him to propitiate the affections of her rival. The outline of this plot corresponds so closely with the Spanish romance, that there can be little doubt it was imitated by Shakspeare, who, besides, has copied the original in some minute particulars, which clearly evince the source from which the drama has been derived: as for example, in the letter which Protheus addresses to Julia, her rejection of it when offered by her waiting-maid, and the device by which she afterwards attempts to procure a perusal (Act I. sc. 2). In several passages, indeed, the dramatist has copied the language of the pastoral.

But while, in some respects, Shakespeare has thus closely followed the romance, he has departed from it in more essential incidents, in a manner (as usual with him) that rather injures than improves the story. In the Diana, the

[1] The Story of the Shepherdess Felismena, from book ii. of the Diana . . . translated by B. Young, has been published in J. P. Collier's "Shakespeare's Library," vol. ii. 1843, 8vo.

young man is sent on his travels by his father, in order to prevent an unsuitable marriage, but Protheus is dispatched to Milan at the idle suggestion of a servant, and apparently for no other purpose than to give a commencement to the intrigue. Don Felix is indeed an unfaithful lover, yet his spirit, generosity, and honour, still preserve the esteem and interest of the reader; but the unprincipled villain, into whom he has been transformed in the drama, not only forsakes his mistress, but attempts to supplant his friend, and to supplant him by the basest artifice. The revival of affection, too, is much more natural and pleasing in the romance than in the play. In the former, Celia, the new flame of Felix, was then no longer in being, and his former mistress, as we shall afterwards find, had a fresh claim to his gratitude; but Protheus returns to Julia with as much levity as he had abandoned her, and apparently for no reason, except that his stratagem had failed, and that his fraud had been exposed. The story of Felismena seems also to have suggested the part of Beaumont and Fletcher's Philaster relating to the disguise of Euphrasia, which forms the principal plot of that tragedy.

But to return to the romance. Felismena having finished her story, the three damsels, whom she had rescued from the satyrs, intimated that they were virgins consecrated to the service of Diana, and offered to conduct their companions to the temple of that goddess [l. ii.].

On the way thither they arrived at a delightful island in a lake, where, having entered a cottage, they discovered a shepherdess asleep in an elegant dishabille. This damsel, when awakened, insisted that it was her sighs that shook the trees of the valley, and her tears that fed the waters, by which the island was formed. It would have been contrary to pastoral etiquette to contest either the force of her sighs, or the abundance of her tears, for the singular exuberance of which she accounted by relating her story, of which the substance is, that she had been beloved by a father and son; that one night she had given a rendezvous to the latter, during which he had been transfixed by an arrow from the hand of the jealous parent, who had been on watch, and had not discovered that this rival was his son; but that as soon as he recognised him he fell on the

body of his child, and stabbed himself with a dagger. The lady did not interfere in the infliction of this voluntary punishment, but, terrified at the spectacle, she had fled from the spot, and had not stopped till she entered the cottage where she was discovered asleep by our travellers [l. iii.].

Belisa, for that was the name of the shepherdess, after being completely roused, agreed to accompany the nymphs of Diana to the temple of the goddess, where the whole troop arrived after a long journey. From this superb edifice, which was situated in a plain, surrounded by an almost impenetrable wood, there came forth a band of nymphs of inexpressible beauty, with a dignified priestess at their head, who entertained her visitors with much hospitality. They were introduced into a magnificent hall, adorned with figures of ancient heroes, distinguished by their generosity and valour. The statues of a long race of Spanish worthies were ranged after those of antiquity, and the praises of Spanish beauties were celebrated by Orpheus, who was there preserved in youth and song by the power of enchantment. An elegant entertainment followed, after which Felismena, at the request of the priestess, related a Moorish story, of which the spirit and interest form a remarkable contrast to the languor of the pastoral part of the romance.

Ferdinand of Spain having conquered a considerable district of the kingdom of Granada, appointed Rodrigo of Narvas[1] to be Alcaide of the Moorish fortresses that had

[1] The first edition of the Diana in which the story of Narvaez seems to have been inserted is that published at Venice, 1568, by Ulloa, who is probably responsible for the addition. Ticknor, note iii. p. 95. Ulloa must have derived the story directly from Antonio de Villegas, as no one will doubt who compares both together, and remembers that it does not appear in the first edition of the Diana; that it is wholly unsuited to its place in such a romance, and that it is often for several sentences together the same in Villegas and in book iv. of the Diana. The story of Narvaez, who is honourably noticed in Palgar's "Claros Varones," Titulo xvii., and who is said to have been the ancestor of Narvaez, the minister of state to Isabella II., is found in Argote de Molina (Nobleza, 1588, p. 296), in Conde (Historia, tom. iii., p. 262), in Villegas (Inventario, 1565, p. 94); in Padilla (Romancero, 1583, pp. 117-127); in Lope de Vega (Remedio de la Desdicha; Comedias, tom. xiii. 1620, and Dorotea, Acto ii. sc. 5); in Don Quixote (Parte i. c. 5). I think, too, it

been recently acquired. One night this chief quitted his residence in Alora to inspect the enemy's frontiers. Having arrived at the banks of a stream, he passed with four of the knights who had accompanied him, and left other five at the ford. Those that remained behind soon heard a soft voice from a distance, and, placing themselves in concealment, they perceived, by the light of the moon, a young Moor, superbly mounted, and arrayed in splendid armour, who sung, as he advanced, the most amorous and impassioned verses in the language of Arabia. The Spanish knights attacked him on all sides. Though thus unequally opposed, the stranger had nearly overpowered his assailants, when the sound of the horn, a signal agreed on in case of any emergency, recalled Don Rodrigo, as yet not far distant, to the succour of his friends. He defied the Moor to a single combat, which he readily accepted, but, exhausted by his former encounter, he became the prisoner of the Christian leader. While conducting his captive to Alora, Rodrigo remarked his deep despondency, and begged to be intrusted with the cause of his affliction, which, he added, he could not attribute to any want of firmness to remain. In compliance with this request, the Moor informs his conqueror that he is the last survivor of the family of the Abencerrages, once so powerful and popular in Grenada. All his relatives having fallen under the displeasure of the king, and having been in consequence beheaded, he was sent, while a child, to Cartana, a fortress on the Christian frontier, of which the governor had been a secret friend of his father, and now brought him up as the brother of his daughter Xarifa. The early attachment of these young persons, and their change of behaviour on discovering that they were not related, is described with much truth and tenderness. But the happiness of the lovers was of short duration, as Xarifa was obliged to depart with her father to the government of Coyn, to which he had been appointed

may have been given by Timoneda, under the title of Historia del Enamorado Moro Abindarraez, *sine anno* (Fuster, Bib. tom. i. p. 162), and it is certainly among the ballads in his Rosa Española, 1573. It is the subject also of a long poem by a Corsican, Franciscan Balbi de Corregio, 1593 (Depping's "Romancero," Leipzig, 1844. 12mo. Tom. ii. p. 231).

by his sovereign. The day before he encountered the Spaniards, the Moor had received a billet from his mistress, informing him that her father had set out for Grenada, and that she awaited her lover in his absence. To this rendezvous accordingly he was on his way, when he had been detained by the attack of the Christians. Having related this story, Don Rodrigo granted the prisoner his freedom for three days, and he immediately set out to visit his mistress. The joy of the interview was complete, till he informed her of his adventures, and his obligation to return to captivity. Xarifa insisted on accompanying him to Alora, and they departed at day-break. Rodrigo, on their arrival, not only gave them their freedom, but wrote in their favour to the king of Grenada, who, though the request was made by the most formidable of his foes, agreed to pardon this last survivor of the race of the Abencerrages [l. iv.].[1]

On the day which followed the recital of this story the priestess of Diana, who knew by inspiration all the misfortunes of her guests, and had traced in her mind a plan for their future happiness, conducted them to the interior of the temple, and filled three cups from an enchanted stream. This beverage having been quaffed by Sereno, Sylvanus, and Sylvania, they instantly fell into a profound sleep, in which they remained for a considerable time. Sereno awaked in a state of most perfect indifference for his once much loved Diana, while Sylvanus and Sylvania, forgetting their former attachments, arose deeply enamoured of each other, and employed the most ardent expressions of affection. Some of the most entertaining scenes in Shakspear's "Midsummer Night's Dream" appear to have been suggested by the transference of love occasioned by the potion of the priestess.—See also Pucelle d'Orleans, c. 17.

Felismena, meanwhile, received a route from the priestess, and, reassuming her arrows, proceeded according to her itinerary instructions.

During her journey she entered the cottage of a shep-

[1] The numerous adaptations of this episode have been enumerated by Ferd. Wolf in his Rosa de Romances, Leipzig, 1846, p. 107. Cf. also Malespini, Novelle, p. ii. No. 36.—LIEB.

herd, whom she discovered to be the lover of Belisa. On seeing him, Felismena conjectured that he had been pierced by an arrow as his mistress related, but that he had not died of the wound, that his father had been in too great a hurry in stabbing himself, and his mistress in running away. In the course of conversation, however, she learned that though he had indeed been the rival of his father, and though it was true that his mistress had promised him a rendezvous, she had never made her appearance. A magician, it seems, by whom she was beloved, foreseeing the nocturnal interview, had raised the phantoms who played the seemingly bloody part related by Belisa, and the lover did not arrive at the appointed place till all had disappeared. After hearing this satisfactory explanation, Felismena directed him to the temple of Diana, and thus restored him to the arms of the astonished Belisa [l. v.].

Meanwhile Felismena pursued her journey to the valley of the Mondego. In the vicinity of Coimbra perceiving a knight beset by three enemies, she treated them as she had formerly done the satyrs, and discovered her much loved Don Felix in the person she had preserved. He returned with her to the temple of Diana, and was united to her at the same time that Sylvanus was married to Sylvania, and Belisa to her lover.

The romance concludes while Sereno yet remains in the state of indifference for Diana, into which the beverage of the priestess had thrown him [l. vii.]. I have never seen the continuation, by Alonzo Perez,[1] which consists of eight books; but in that by Gaspar Gil Polo, we are told that Sereno gradually recovered from his insensibility. Delio, the husband of Diana, likewise falls in love with a damsel who had recently arrived on the banks of the Ezla. One day he meets her alone in a wood, and pursues her with a criminal intention, but is so much overheated by the chase that he dies shortly after. No obstacle now remaining to the union of Diana and Sereno, their nuptials are celebrated

[1] This continuation did not attain completion, it leaves off at a point where Sireno receives another draught from the priestess, which again renders him enamoured of Diana, now a widow, and places him in rivalry with two other lovers, the result, however, was to be told in a third part.—LIEB.

as soon as the time appropriated for the mourning of the widow has expired.[1]

Gil Polo having thus taken up the romance when the story was on the point of being concluded, has chiefly filled his work with poetry, and stories which are entirely episodical, but which are less complicated, and perhaps more interesting, than those of his predecessor Montemayor.

Cervantes condemns the continuation by Alonzo Perez, but bestows extravagant commendation on that of Gaspar Gil Polo, which he seems to consider as superior even to the original by Montemayor. "And since we began," said the curate, "with the Diana of Montemayor, I am of opinion we ought not to burn it, but only take out that part of it which treats of the magician Felicia and the enchanted water, as also all the longer poems, and let the work escape with its prose, and the honour of being the first of the kind. Here is another Diana," quoth the barber, "the second of that name, by Salmantino (of Salamanca); nay, and a third too, by Gil Polo. Pray," said the curate, "let Salmantino increase the number of criminals in the yard, but as for that by Gil Polo, preserve it as charily as if Apollo himself had written it."

What is chiefly remarkable in the Diana of Montemayor, and its continuations, is the multitude of episodes with which they are encumbered, and the inartificial manner in which these are introduced. It has been supposed, indeed, that it was not so much the intention of Montemayor to write an interesting and well-connected romance, as to detail, under fictitious names, his own history, and the amours of the grandees of the court of Charles V.—"Diversas historias," as he himself expresses it, "de casos que verdaderamente han sucedido, aunque tan disfraçadas debaxo de nombre y estilo pastoral."[2] Under the name of

[1] Polo's "Diana Enamorada" was first printed in 1564, and seven editions of the original appeared in half a century, with two French translations and a Latin one. The best edition of Polo is that with a life of him by Cerda, Madrid, 1802. It is valuable for the notes to the Canto de Turia, in which, imitating the Canto de Orfeo, where Montemayor gives an account of the famous *ladies* of his time. Polo gives an account of the famous *poets* of Valencia.—TICKNOR.

[2] Dunlop considers that many incidents and names have been bor-

Sylvanus, in particular, he is supposed to have described an early amour of the duke of Alba, in whose service he spent a great part of his youth. Montemayor himself, we are told, was enamoured of a Spanish lady, whom, in his sonnets, he calls Marfida. After a return from a long journey he found her married, a disappointment which is represented by the union of Diana with Delio. This lady, it is said, lived to a great age in the province of Leon, and was visited there in the beginning of the seventeenth century, by Philip III. and his court, on their return from Portugal.[1]

The

Galatea

of Cervantes, which was formed on the model of the Diana, is also reported to have been written with the intention of covertly relating the anecdotes of the age in which the author flourished, by a representation of the lives, the manners, and occupations of shepherds and shepherdesses, who inhabited the banks of the Tagus and Henares. Thus, under Damon, Cervantes is understood to represent himself, and by Amarillis, the obdurate nymph he courted. This romance, which, with the exception of a few unsuccessful poems, was the earliest work of its author, and was first printed in 1584, is now well known through the imitation of Florian. The adventures are not so extravagant as those of the Diana, but the style is greatly inferior, particularly in the poetical parts, which show that the author, as he himself expresses it in Don Quixote, was more conversant with misfortune than with the muse. The episodes, as in its prototype, are interwoven in the most complicated manner. There are the same long dis-

rowed by Montemayor from the Hysmene and Hysmenias of Eustathius. See vol. i. p. 82.

[1] Some of the adventures, as Montemayor says in his Argumento to the whole romance, really occurred. Lope de Vega (Dorotea, act ii. sc. 2), says that Diana was a lady of Valencia de San Juan. Sereno was the author. Lope adds that the Filida of Montalvo, the Galatea of Cervantes, the Camila of Garcilasso, the Violante of Camoens, the Silva of Bernaldes, the Filio of Figueroa, and the Leonor of Cortereal, were all real persons disguised under fictitious names.—Ticknor, p. 95.

cussions on the nature of love as in the Diana—equal pedantry, and a greater number of far-fetched conceits; all the heroes of fable and history are quoted, and the sun only shines with the light which he borrows from the eyes of Galatea:—

> Ante la luz de unos serenos Ojos
> Que al Sol dan Luz con que da Luz al Suelo.
> l. ii. 2nd Sonnet.

The work consists of six parts, and though it be not completed, there is enough to bestow on Cervantes the reputation of having written one of the most tiresome as well as one of the most amusing books in the world.

As the Diana of Montemayor became the most popular romance [1] which had appeared in Spain since the time of Amadis de Gaul, there were many imitations of it, besides the six books of the Galatea of Cervantes, 1584. Among these may be numbered Los Dies Libros de Fortuna d'Amor, by Pedro Frasso, printed in 1573 (a romance without merit, and soon forgotten), and mentioned in Don Quixote; the Pastor de Ibera, 1591, by Bernardo de la Vega; Desenganno de Celos (Truth for the Jealous), by Lope de Encisco, 1586, and the Ninfas de Henarez, in six books, Alcala, 1587, by Bernardo Gonzales, who, I see, confesses in his

[1] At least sixteen editions of the original appeared in eighty years, six French translations (according to Gordon de Percel, Bib. de l'Usage des Romans, Paris, 1734, tom. ii. pp. 23, 24), two German, according to Ebert, and an excellent English one by Bartholomew Yong in 1598. Some of its happy versions of the poetry of Montemayor are found in England's Helicon, 1600 and 1614, reprinted in the third volume of the British Bibliographer, London, 1810, 8vo. The story of Proteus and Julia, in the Two Gentlemen of Verona, was supposed by Mrs. Lennox and Dr. Farmer to be taken from that of Felismena in the second book of Montemayor's Diana (see supra, p. 368), and therefore Collier has republished Yong's translation of the last in the second volume of his Shakespeare's Library, though he doubts whether Shakespeare were really indebted to it. Poor abridgments of the Diana of Montemayor, and of Polo's continuation, were published at London, 1738. Sir Philip Sidney translated two or three of the short poems in Montemayor's Diana—the one in book i. beginning "Cabellos quanta mudanza," being done very well. It was natural that the author of the Countess of Pembroke's Arcadia should be familiar with Montemayor, especially as he was educated at a time when a good deal of attention was paid to Spanish literature in England. Ticknor, iii. 95, note.

prologue, that he had just come from the Canary Islands, and had never seen the banks of the Henarez.[1]

These Spanish compositions resemble in nothing the pastoral of Longus, (which has been regarded as the prototype of this species of romance,) except that the scene is laid in the country, and that the characters are shepherds and shepherdesses. Their authors have not rivalled the beauty and harmony of the rural descriptions of the Grecian, and the simplicity of his characters and sentiments they have not attempted to imitate.

Subsequent writers unfortunately chose for their model the Spanish instead of the Grecian style of pastoral composition.

In imitation of Montemayor and Cervantes, whose romances had been so popular in the peninsula, Honore D'Urfé (1567-1625), a French nobleman, wrote his

[1] Compare Rousseau's remarks on the Lignon, p. 378, note. The extreme popularity of the Diana not only provoked many imitations, but also gave rise to a spiritual parody of it for religious purposes, like the travesties of Garcilasso de la Vega, this is Primera Parte de la Diana a lo Divino repartida en siete Libros, . . by Friar Barth. Ponce, Caragoça, 1599, but license to print dated 1571. Its purpose was to honour the Madonna.

Gayangos notes among the earliest imitations of the Diana, one by Hyeronimo de Arbolanches, printed at Zaragoza in 1566, entitled, Las Havidas, Valencia, 1601, from Abido, one of the personages that figure in it. The story is strange and in part disgusting, but Gayangos describes some of the poetry as worth reading. He gives similar praise to El Prado de Valencia, in honour of Philip III. and the Duke of Lerma, who appear in the guise of shepherds, and in the course of which there are two *certamenes* or poetical joustings, in which Lopez Maldonado, El Capitan Artieda, Guillen de Castro, and other known poets of the time figure.

The Age of Gold, Madrid, 1608, is a romance by Bernardo de Balbuena, in 1568-1627, who spent much of his life in Jamaica and died Bishop of Puerto Rico, but gives no picture of the new world in his romance, which however is not without merit and contains much poetry of the Italian school.

In 1609 appeared The Constant Amaryllis, in four discourses, crowded, like its predecessors, with short poems, by Christoval Suarez de Figueroa, who had lived much in Italy and had translated the Pastor Fido. See Ticknor, by whom other imitations are mentioned in ch. xxxiii. of Hist. of Sp. Lit. 1872, p. 104, &c., and an enumeration of similar works will be found at pp. 22, 23, of Signor Torraca's "Gl' Imitatori stranieri di Jacopo Sannazaro," 2nd ed. Roma, 1882.

ASTRÉE,[1]

a work, which, under the disguise of pastoral incidents and characters, exhibits the singular history of his own family, and the amours at the court of Henry the Great. The first volume, dedicated to that monarch, appeared, probably in its second edition (no copy of the first edition is known), in 1610,[2] the second part in the same year, and the third, which is addressed to Louis XIII., was given to the world four or five years subsequent to the publication of the second. The duke of Savoy was depositary of the fourth part, which remained in manuscript at the death of the author, and was transmitted on that event to Mademoiselle D'Urfé. She confided it to Baro, the secretary of her deceased relative, who published it two years after the death of his master, with a dedication to Mary of Medicis, and made up a fifth part from memoirs and fragments, also placed in his hands. The whole was printed at Rouen, 1647, in five volumes. A modern edition has been published by the Abbé Souchai, in which many things, especially the dialogues, have been much curtailed.

The period of the action of this celebrated work is feigned to be the end of the fifth or beginning of the sixth century, and the scene the banks of the Lignon. Celadon was the most amiable and most enamoured of the shepherds who lived in that happy age and delightful region:[3]

[1] L'Astrée, où sont déduits les divers effets de l'honneste amitié, Paris. The first part appeared in 1608 (see A. Bernard, Recherches bibliographiques sur le Roman d'Astrée, Paris, 1859, p. 6), part 2 in 1610, part 3 in 1618, part 4 (in four books) in 1624, and, after the death of d'Urfé, 5th and 6th parts, drawn from d'Urfé's MSS., by Borstel de Gaubertin, in 1625 and 1626. Baro, the secretary and friend of d'Urfé, published the 4th and the 5th or last part in 1627. Borstel's parts were a surreptitious speculation and probably published in Holland.

[2] Bassompierre says in his Mémoires that Henry IV. when suffering the twinges of gout, had the book read to him every night.

[3] This district was afterwards by no means remarkable for its pastoral beauty. In the preamble to St. Pierre's "Arcadia," which partly consists of a dialogue between the author and Rousseau, the latter replies with a smile, to some observation of the former, "Now you mention the shepherds of the Lignon, I once made an excursion to Forez, on purpose

his passion was returned by the beautiful Astrea, but at length the treachery and envy of the shepherd Semire inflame her mind with jealousy. She meets her lover, reproaches him with his perfidy, and then flies from his presence. Celadon casts himself, with arms across, into the river; but his hopes of submersion, however well founded, are totally frustrated. He is thrown at some distance on the banks of the stream, near a grove of myrtles, where three nymphs come to his assistance, and conduct him to the castle of Issoura.

Astrea, who in concealment had perceived her lover precipitate himself into the stream, but had not foreseen such powerful effects from her reproaches, faints and falls into the water. She is rescued by the neighbouring swains, and conveyed to a cottage. There she is visited by Lycidas, the brother of Celadon, for whom a fruitless search is now made. Astrea pretends he had been drowned in attempting to save her, but her expressions of grief not answering the expectations of the brother, he upbraids her with indifference for the loss of so faithful a lover: Astrea pays a tribute to his virtues, but complains that he was a general lover, and in particular had forsaken her for Amynta. Lycidas now shrewdly conjectures that her jealousy has been the cause of his brother's death, and reminds her that Celadon, at her own desire, had made love to all the neighbouring shepherdesses, in order to conceal his real passion,—an arrangement which Astrea might have previously recollected, without any extraordinary powers of reminiscence. At the desire of Phillis and Diana, two of her companions, she is now induced to recount the progress of her affection for Celadon, and her whole history previous to the water-scene; a recital in

to see the country of Celadon and Astrea, of which D'Urfé has drawn such charming pictures. Instead of amorous swains, I found on the banks of the Lignon nothing but blacksmiths, forgemen, and iron-workers."

Author. "What, in such a delightful country?"

Rousseau. "It is full of nothing else but forges. It was this journey to Forez that undeceived me. Previous to that time not a year passed without my reading Astrea from beginning to end. I was perfectly familiar with all the characters in that performance. Thus knowledge robs us of our pleasures."

which unfortunately she gives no marks of that defect of memory she had so lately betrayed.

Astrea begins her narrative by describing with much minuteness the sensations, which, though only twelve years of age, she felt on first meeting with Celadon. Soon after this interview the festival of Venus was celebrated. On this occasion it was customary that four virgins should represent the judgment of Paris, in the temple of the goddess. At this exhibition, the description of which is taken from the tenth book of Apuleius, males were prohibited from being present, on pain of being stoned to death. Celadon, however, obtained admission in disguise of a virgin, and the part of Paris was luckily assigned to him. The three nymphs (one of whom was Astrea), competitors for the prize of beauty, were submitted to his inspection in the *costume* in which their respective excellencies could be most accurately discriminated. Celadon had thus an opportunity of bestowing the prize on Astrea, and afterwards acquainted her with the risk he had encountered for her sake. An incident similar to this occurs in the Pastor Fido [Ath. ii. sc. 1], and fifth book of the Rinaldo. In the former, Mirtillo, disguised as his sister, mingles at the festival of Jupiter, among a train of nymphs, who contend which should give the sweetest kiss; Amarillis, the mistress of Mirtillo, is chosen the judge, and receives the caresses of her lover among those of her fair companions. In Rinaldo the incident is similar to that of the romance, except that in the former the audacious intruder is detected by his mistress Olinda—in the latter he reveals the secret himself. A corresponding event, it will be recollected, has been mentioned in the abstract of the Diana of Montemayor.

Spite of this happy commencement, the final union of Celadon and Astrea was retarded by the enmity subsisting between their parents; for the father of Celadon having become acquainted with the passion of his son, sent him to travel in Italy during three years. At his return his affection was unchanged, but Semire having placed Astrea in a situation whence she beheld his apparent courtship of Amynta, her jealousy and treacherous memory gave rise to the sudden catastrophe with which the pastoral commences, and which has been already related.

About this time Astrea derived no slight consolation from the death of her father and mother, as the distress she assumed for their loss served as a cloak to her real grief, on account of the fate of Celadon: "Presque au mesme temps elle perdit Alcé et Hypolite ses père et mère—Hypolite pour la frayeur qu'elle eut de la perte d'Astrée, lorsqu' ella tomba dans l'eau; et Alcé pour le déplaisir de la perte de sa chère compagne, *qui toutefois ne fut à Astrée un foible soulagement*, pouvant plaindre la perte de Celadon sous la couverture de celle de son père et de sa mère."

While Astrea was thus solaced by the demise of her parents, Celadon resided in the castle of Issoura, in the society of the nymphs by whom he had been succoured. Galatea, the most beautiful of these, and sister to the sovereign of the district, neglected for his sake her two former lovers, one of whom was Polemas, regent of the country in the absence of her brother; the other Lindamor, formerly her favoured admirer, who was now employed under his sovereign in a war against one of the neighbouring princes.

In spite, however, of this flattering preference, and the undeserved asperity with which he had been treated, the heart of Celadon still remained faithful to Astrea.

But as Galatea, according to the expression of D'Urfé, wished to whip him into affection, he found it necessary to escape from her lash. He was assisted in his elopement by Leonide, a nymph belonging to the court of Galatea, and instantly directed his flight to the banks of the Lignon. As his mistress, however, at parting, had forbidden him her presence, he fixed his residence in a wild cavern in the midst of a forest, and near the side of the stream. Here he resolved to pass the remainder of his days, solacing himself with the hope of beholding Astrea without being seen by her, and by raising a small temple, which, from an allusion to her name, he dedicated to the Goddess of Justice.

One day, while accidentally wandering through a meadow, he saw a number of shepherdesses asleep, and among these he remarked Astrea. Not daring to appear before her, he adopted the expedient of writing a billet, which he left on

her bosom; on awakening she had a glance of her lover as he disappeared, but believed she had seen his spirit, and the letter, in which he informed her that his remains were deposited in the neighbourhood, seemed to confirm this supposition.

The shepherds of Lignon formed a tomb for Celadon, to procure repose to his wandering shade, and shepherdesses gathered flowers, which they strewed on the imaginary grave. Three times the female druids called on his soul: the high-priest also bade him adieu, and though they supposed he had been drowned, prayed that the earth might rest lightly on him.

Leonide, the nymph who had aided Celadon in his escape from the court of Galatea, although she knew that he was yet alive, assisted at this ceremony. She also frequently visited the recluse in his cavern, and on one occasion brought her uncle, the Grand Druid Adamas, who had become acquainted with Celadon at the castle of Issoura. This druid was much interested in his fate, and, wishing to draw him from solitude, tried to persuade him to disobey the commands of his mistress, and to court instead of avoiding her presence. The fastidious lover being inflexible on this point, Adamas next proposed that he should come to his house in disguise of a girl, and assume the character of his daughter Alexis, who had now resided for eight years with the druids in the caverns of the Carnutes. This plan was readily embraced by Celadon, who had scarcely arrived at the mansion of Adamas, when all the neighbouring shepherdesses, and among the rest Astrea, came to pay their respects to the daughter of the Grand Druid. Astrea did not recognise her lover, but was overpowered by a secret and inexplicable emotion. She remained for some time with the false Alexis, and afterwards resided with him at her own abode, in the cottage of Phocion, where she had dwelt since the death of her parents. The account of the friendship of this pretended female and Astrea, their sentimental conversations, and the freedoms[1] in which the

[1] This situation, writes M. L. de Lomenie (in the Revue des Deux Mondes, 15 Juillet, 1858, p. 457), produit un certain nombre de tableaux un peu légers, que Perrault avait, sans doute, oubliés quand il assure que la passion dans l'Astrée, est dégagée de toute sorte d'impuretés. Il

former was indulged, form a considerable, but by no means an interesting portion of the romance. Herewith was concluded the fourth volume and the public left in suspense as to how the mutual recognition of Celadon and Astrea would be effected. For at this juncture in his work D'Urfé died in 1625. A "profanateur anonyme" endeavoured to profit by the circumstance, by publishing a continuation. But Baro, D'Urfé's secretary, vindicated his right to complete the work "d'après les mémoires de l'auteur, et son intention."

While Celadon and Astrea were thus employed, Polemas (who, it may be recollected, was the admirer of Galatea,) in order at once to accomplish his projects of ambition and love, raised an army, and besieged in the town of Marcilly the object of his passion, who, by the death of her brother, was now sovereign of the district. Adamas commanded in the city on the part of Galatea; and Polemas, as preparatory to his attack, had secured the person of the false Alexis, whom he believed to be the daughter of Adamas, in order that, by placing her in front of the assailants, the besieged might not repel the attack. Astrea, on the day in which Alexis was to be seized, had accidentally put on the garb of her companion, and was in consequence conveyed to the camp of Polemas, where she was soon after followed by Celadon. Both were placed in the van of battle. Astrea, when discovered by the besieged, was drawn into town by a pulley, while Celadon, turning on the assailants, greatly contributed to the discomfiture of Polemas. Lindamor afterwards came to the succour of Galatea, and killed Polemas in single combat.

est bien vrai que le roman de d'Urfé ne nous offre plus cette abondance de passages très licencieux qui choque si souvent dans l'Amadis, mais il n'est pas moins vrai qu'on y trouve encore un certain nombre de pages peu décentes, et même quelques traits de détail tout à fait grossiers, qui jurent étrangement avec un ensemble de sentimens très épurés et de couleurs très chastes. On dirait que la langue française, qui n'est pas encore habituée à peindre délicatement la passion, laisse percer de temps en temps son inexpérience par quelques touches brutalement accusées. C'est à propos de ces détails incongrus que Saint Francois de Sales et son ami le bon évêque de Belley, Camus, tous deux très liés avec d'Urfé, et grands admirateurs de son Roman, faisaient néanmoins des réserves dans leur admiration pour ce livre, dont ils auraient voulu supprimer un certain nombre de pages.

Notwithstanding his late military exploits, Celadon still remained undiscovered by Astrea, and they returned together to the solitary mansion of Adamas. At length, however, the nymph Leonide conducted Astrea to a grove, on pretence that she would there behold the shade of Celadon. After the pretended ghost-raiser had pronounced certain words of invocation, Alexis, who had accompanied them, fell at the feet of his mistress, and confessed the stratagem to which he had resorted. "Go," said the inexorable shepherdess, "and expiate by death the offence you have committed." Celadon begged her to specify what manner of death she wished him to undergo. She refused, however, to make any selection, and expressed a perfect indifference as to the mode of his death, provided it were speedily accomplished.

Being thus left to his own discretion, it occurred to Celadon that the most expeditious means of fulfilling the injunction of his mistress, was to repair to the lions which guarded the fountain of the Truth of Love, the work of the enchanter Merlin.[1] These considerate animals, however, would not devour a person who was of pure heart, and who had never practised dissimulation. Celadon, in spite of his late disguise, was unfortunately regarded by them as being in this predicament, and was thus precluded from enjoying the local advantages to which he might have been otherwise entitled. While in the dilemma occasioned by this unexpected abstinence on the part of the lions, Astrea reached the same spot as her lover. Repenting of her cruelty, she had come to the fountain with intentions similar to those of Celadon, but was much disconcerted to find herself caressed instead of being devoured, which was the more usual hospitality practised by the lions. Now, by inspecting this fontaine de la vérité d'amour, those who were in love saw their own image in the waters by the side of that of their mistress, if she was faithful; but if false, they beheld the figure of a more fortunate rival.[2] Celadon and Astrea, while awaiting some favour-

[1] D'Urfé has taken the description of the fountain of love from that of Diana at Artycomis in the Greek romance of Eustathius, Hysmene and Hysmenias. See vol. i. p. 82.

[2] Of similar nature is the water of the *fuente del desengaño* (fountain

able change in the sentiments or appetites of the lions, cast their eyes on the fountain, and each was instantly convinced of the sincerity of the other's attachment. Meanwhile the Grand Druid Adamas approached this singular scene, and addressed a fervent prayer to Cupid. After an alternation of light and darkness—of a storm which ruffled, and a calm which allayed the waters of the fountain, Cupid pronounced with proper effect an oracle commanding the union of Celadon and Astrea. The lions, who had already evinced symptoms of approaching torpor, became the petrified ornaments of the fountain.[1] Two faithful lovers, inspired with the intention of dying for each other, had now approached its magic waters, which was the destined term prescribed to the enchantment.

The above is the principal story of this celebrated pastoral, and the next in importance comprehends the adventures of Sylvander and Diana. Sylvander, a shepherd, unfriended and unknown, arrives on the banks of the Lignon, and sighs in secret for the beautiful Diana. This nymph was at the same time beloved by Philander, who resided in the neighbourhood in the disguise of a girl, and who perished in a combat with a hideous Moor, while defending the honour of his mistress. Like Celadon, Sylvander repairs to the fountain of the Truth of Love, and is commanded to be sacrificed by the oracle of gentle Cupid. While he is zealously preparing to undergo this operation, he is discovered to be the son of the Grand Druid Adamas, from whom he had been carried off in infancy,—an incident evidently borrowed from the Pastor Fido.

It is well known, that in the adventures of Celadon and Astrea, of Sylvander and Diana, the author has interwoven the history of his own family. The allusions, however, the intended application of the incidents, and the characters he means to delineate, have been matters of great

of undeception) in chap. ii. of Antonio de Eslava's "Parte primera del libro intitulado Noches de Invierno," of which an edition was published at Barcelona in 1609. In the first chapter an account of wonderful waters is given. Cf. also Keats' "Endymion."

[1] In the Court of Lions in the Alhambra, an alabaster reservoir for water is supported by twelve lions of black marble. The fountain in the palace of the King of the Black Isles, has four golden lions. Arabian Nights, The Story of the Fisherman.

dispute. This ambiguity arises partly from the author often representing one real character under two fictitious names, and at other times distributing the adventures of an individual among a plurality of allegorical personages; he also frequently alters the order of time, and comprehends within a few weeks incidents which occurred in the course of a number of years. We are informed by M. Patru, in a dissertation composed and published at the request of Huet, that while travelling through Italy he had visited M. D'Urfé, who then resided at Turin, and that the author had undertaken to explain to him the mysteries of the Astrea, if he would stay with him for some time on his return from the south of Italy. D'Urfé, however, died in the interval, and Patru was therefore only enabled to communicate what he was previously acquainted with, or what he had gleaned during his visit. Huet has farther developed the subject of D'Urfé and his romance, in a letter addressed to M. Scudéry, which is dated 1699, and forms the twelfth of the dissertations published by the Abbé Tilladet; his information was collected from a Marquis D'Urfé, the last, I believe, who enjoyed the title, and Margaret D'Alegre, the widow of Charles Emanuel, nephew of the author of Astrea.

From these elucidations, it appears that Honoré D'Urfé (born 1567), was of an illustrious family in France, that he was the fifth of six brothers, and was born near the spot where he has placed the scene of his Astrea. The barony of Châteaumorand, which was in the neighbourhood of his father's possessions, had descended to Diana of Châteaumorand. A marriage was projected between this lady and Anne D'Urfé, the eldest of the brothers. During the preparations for the nuptials, Honoré D'Urfé became passionately enamoured of the destined bride, which being perceived by his father, he sent him to Malta, that his attachment might be no interruption to the intended union. On returning he found his brother the husband of Diana, a situation he was ill qualified to possess, though he is said to have celebrated the beauty of his spouse in a hundred and forty sonnets. This nominal marriage was dissolved after a duration of ten, or, according to others, of twenty-two years. After this separation Diana was united

to Honoré, who now espoused her more from interest than love. He soon became disgusted with her, chiefly, it is said, on account of the large dogs by which she was constantly surrounded, and which she entertained at table, and admitted to bed,—a practice in which she dogmatically persisted in spite of the representations of her husband. He forsook her and her canine companions, and retired to Piedmont, where he lived in great favour with the duke of Savoy, and composed his Astrea. Nor is it the least wonderful part of this strange history, that he should have employed his time in celebrating his adoration of a woman whom he had abandoned in disgust.[1] Diana survived him many years. The nephew of the author informed Huet that when he saw her, one could perceive she had been exquisitely beautiful, but even at an advanced age she idolized her charms, and, in order to preserve their remains, became extremely unsocial, shutting herself up from sun and wind, and only appearing in public under protection of a mask.

It is this family legend that the author is said to have transmitted to posterity in his pastoral romance. Astrea and Diana both figure Diana of Châteaumorand, while he has exhibited his own character under the names of Celadon and Sylvander. Sylvander is a poor shepherd, because the author was a younger son; he sighs in secret for Diana, because he was obliged to conceal his passion on account of the marriage of his brother. Celadon throwing himself into the Lignon, represents his voyage to Malta, and his vows of knighthood. Galatea is Queen Margaret of Valois, and his detention in the castle of Issoura, refers to his having been taken prisoner during the league, by her guards, and conducted to her residence at the castle of Usson, where he made himself, it is said, very agreeable to her majesty; a circumstance to which some have attributed

[1] D'Urfé died in 1625 at the age of fifty-eight, before he had quite completed the work. The celebrated Sir Kenelm Digby also composed an autobiographical romance, chiefly relating to his marriage with Venetia Stanley, whom he designates as Stelliana, while he conceals his own personality under the name of Theagenes. This work was edited in 1827 under the title of Private Memoirs of Sir Kenelm Digby, with an Introductory Memoir.

the dislike invariably expressed by Henry IV. to D'Urfé. Under the disguise of Alexis, he typifies the friendship Diana felt for him as her brother-in-law, and the innocent liberties in which they indulged. Philander, attired in the dress of a girl, is the elder D'Urfé. A Moor whom he dies combating, is a personification of conscience, which at length compelled him to relinquish the possession of Diana, if it deserves that name. The deliverance of Sylvander, when on the point of being sacrificed, is his hope of espousing Diana. Adamas is the ecclesiastical power, which dissolved the union of the elder D'Urfé. The fountain of the Truth of Love is marriage, the final test of affection, and the petrified lions, are emblems of the inconveniences of matrimony, overcome by faithful attachment.

Besides the two stories which represent the family adventures of the D'Urfés, there are thirty-three long episodes containing the history of shepherds and shepherdesses, whom the more important characters meet while tending their flocks. Some of these are resident in the vicinity, others have come from a distance by command of an oracle, to consult the Druid on their amorous doubts and misfortunes. This frequently introduces, in addition to the story, long discussions on questions of love, which are at length decided by some distinguished and impartial shepherd.

It is well known that in these episodes and disquisitions, the author has represented the gallantries and fashionable scandal of the court of Henry IV. Thus, in the story of Daphnide, that shepherdess is the duchess of Beaufort; Alcidon, the duke of Bellegarde; Clarinte, the princess of Conti; Amintor, the duke of Maine; Alcyre, the count of Sommerive; Thorismond, Henry III., and Euric, king of the Visigoths, his amorous successor. This information was communicated to Patru by M. de Lamet, a confident of the duke of Maine. With this key it is not difficult to

[1] In the preface to the third volume d'Urfé speaks of theology as *Chatouilleuse*, and in effect he has refrained from touching even historically on the Christian religion. This omission apart, M. de Lomenie is of opinion that all that was known at the time of the author of the antiquities customs and institutions of Gaul, and of general history of Europe of the fourth century is substantially contained in the Astrée, loc. cit. p. 478.

comprehend the attachment of Daphnide and Alcidon—the intervening passion of Euric—the ambitious projects of Daphnide—the obstacles presented in the person of Clarinte to her elevation, and the various intrigues and devices be which she attempted to surmount them.[1] This is a real advance upon the older romances based wholly upon legends. This kind of progress, says M. de Lomenie, sometimes attributed to Scudéry and Calprenède, belongs of reality to d'Urfé, and is more striking in Astrea than in Cyrus or Cléopâtre. The publication of the Astrée and d'Urfé's introduction of sentiment and nature into Romance, marks an era in literature. He is, like many an innovator, distinguished not only from his predecessors, but even from his immediate successors, he is before his own century and even the next, and holds out his hand to the author of Paul et Virginie.[2]

In another episode, Celidée, in order to cure her lover Thamire of his jealousy, disfigured her countenance by tearing it with a pointed diamond, a heroic exertion which increased the attachment of her lover. This alludes to the neglect with which a French prince treated his lady; but, having been imprisoned for state affairs, she followed him into confinement. There she was attacked by the small-pox, which is the pointed diamond, but though deprived of her charms, her self-devotedness and sufferings at length recalled the alienated affections of her husband.

To such temporary topics and incidents of real life, the Astrea was chiefly indebted for its popularity. The remembrance of these having passed away, the work must rest on its intrinsic merits, which, it would appear, are not such as to preserve it from oblivion.[3] The criticism made

[1] The historical quality of these recitals is confirmed by their agreement with other novels of the period, especially of Les Amours du grand Alcandre, attributed to Mdlle. de Guise, subsequently Princess de Conti.

[2] M. de Lomenie, loc. cit. p. 479-80.

[3] "D'Urfé's work would not," remarks Koerting, "have remained popular so long were it a mere pastoral story, and had it no other elements of interest such as the occasional martial narratives, social pictures of life, and thinly veiled allusions to contemporaneous events and persons. Pastoral composition has had much the same career in the modern world as in antiquity. It is not the product of an era when life

on the romance at the time it was published, was, that it contained too much erudition, and that the language and sentiments were too refined for those of shepherds. "Sylvander," says a French writer, "fût le seul qui eut etudié à l'ecole des Massiliens, et Je ne sçais seulement comment ils pouvoient l'entendre, eux qui n'avoient pas fait leurs cours chez les Massiliens." D'Urfé seems to have anticipated this last objection, as in his fanciful address to the shepherdess Astrea, prefixed to the first part of the work, he exculpates himself from this charge on the ground that his characters were not shepherds from necessity, but choice:—"Réponds-leur ma Bergère! que tu n'es pas, ny celles aussi qui te suivent, de ces Bergères nécessiteuses qui pour gagner leur vie conduisent les troupeaux aux pasturages; mais que vous n'avez toutes pris cette condition que pour vivre plus doucement et sans contrainte: Que si vos conceptions et vos paroles estaient véritablement telles que celles des Bergères ordinaires, ils auroient aussi peu de plaisir de vous écouter que vous auriez beaucoup de honte à les redire; et qu'outre cela la plupart de la troupe est remplie d'Amour, qui dans l'Aminte fait bien paraître qu'il change et le langage et les conceptions quand il dit—

> Queste selve hoggi raggionar d'Amore
> S'udranno in nova guisa, e ben parassi
> Che la mia Deità sia qui presente
> In se medesima, non e suoi Ministri.
> Spirerò nobil sensi à rozzi petti;
> Radolcirò delle lor lingue il suono."
>
> Aminta, Prologue.

A chief defect in the Astrea, and what to a modern reader renders it insufferably tiresome, is the long and languishing conversations on wire-drawn topics. The design, too, which obtained the work a temporary fame, was adverse to its permanent celebrity, as the current of romantic ideas must have been checked by the necessity of squaring the incidents to the occurrences of existing society. The adventures of D'Urfé's own life, which are presented under

is mainly pastoral. It is in a far later stage of social development that Bion and Moschus, Longus, Theocritus, Virgil, Guarini, Sannazzaro, sing the praises of rustic life."

the disguise of rural incidents, have nothing in common with the innocence of the pastoral character; and the amours at the court of Henry the Great were singularly at variance with the artless loves of shepherds, and fidelity of rustic attachments.

Another fault in the Astrea, and one which, with the exception of Daphnis and Chloe, is common to all pastoral romances, is the introduction of warlike scenes, in a work which should be devoted to the description of rural felicity. Tasso and other poets have been much, and perhaps justly applauded, for occasionally withdrawing their readers from the bustle of arms to the tranquillity and refreshment of vernal delights; but the author is not equally worthy of praise, who hurries us from pastoral repose to the tumult of heroic achievements.[1]

[1] After Marot and Rabelais, there was no work more esteemed by Lafontaine than this romance. La Harpe, on the other hand, declared he was unable to read it through to the end. The Astrée long exercised, says Godefroy (Histoire de la Littérature française au XVII siècle. Paris, 1877, p. 134), a marked influence upon the seventeenth century. For more than forty years it furnished the subject for nearly all dramatic compositions (Segraisiana, p. 144-5) while poets confined their efforts to expressing in verse what D'Urfé had made the personages of his romance utter in prose. Long before Balzac, D'Urfé supplied not only in his subject, but in his lofty, ornate, copious and harmonious style a model to the writers that came after him. The Astrea was translated into English by John Pyper in 1620, and in 1657 "by a person of quality." So extraordinary was the popularity of the work in France that a contemporary ecclesiastic, Camus de Pontcarré, considered it necessary to counteract its influence by a series of Christian Pastorals, one of which, Palombe, has been published again in the present century. See an article by M. Louis de Lomenie on Astrée, and the pastoral romance in the Revue des Deux Mondes, 15 Juillet, 1858, and M. N. Bonafous, Etudes sur l'Astrée, &c. Paris, 1846. For nearly two centuries there was an uninterrupted succession of *bergeries artificielles* begotten. Yet pastoral romance found scarcely any distinguished writers, a fact which is due, remarks Koerting, to the circumstance that it was itself the product of a reaction, and therefore destined for no vigorous existence. Under Richelieu's rule the country awoke to new energy and activity to which pastoral romance was but ill-attuned. Indeed D'Urfé's work would not have continued popular so long were it a mere pastoral story, and had it not other elements of interest, such as the occasional martial narratives, social pictures of life, and thinly veiled allusions to contemporaneous events and persons.

Here may be the best place to mention L'Endimion (1624), of Gomba ld (1575-1666). It is the briefest of French prose ideal romances,

The work, however, certainly possesses some intrinsic merit, as it was the admiration of many grave and distinguished characters, who would not have been merely enticed by the development of the fashionable scandal of the day. An extravagant eulogium is pronounced on the Astrea, by Camus, bishop of Belley, in his Traité de l'Esprit de François de Sales. Huet used to read the work with his sisters, and he informs us they were frequently forced to lay down the book to give vent to their tears! At one period of his life, La Rochefoucault (the author of the Maxims), passed his afternoons with Segrais, at the house of Madame La Fayette, where the Astrea was the subject of their studies. "Que je regrette que ce sont là des fables," was the exclamation of a celebrated writer, when he had finished the perusal of the Astrea. Huet also mentions that it formed the basis of an epic poem of some reputation. An immense number of tragic-comic and pastoral dramas have likewise been formed from this work: In most of these the prose dialogue has been merely versified, but in others the far-fetched conceits and exaggerated sentiments of D'Urfé have been aggravated. Thus, in Les Amours d'Astrée et de Celadon, the preservation of Celadon, when he threw himself into the Lignon, is thus accounted for:

> Mais le Dieu de Lignon pour lui trop pitoyable,
> Contre sa volonté le jetta sur le sable,
> De peur que la grandeur de feu de son amour,
> Ne changeât en guerets son humide sejour.

I shall conclude the remarks on pastoral romance, by the analysis of the

and is a veiled allegorical expression of the passion with which Maria de Medici (Diana) inspires the writer (Endymion) who, though a Huguenot, moved in the courtly and cultured circles of the day. See Koerting, p. 167, who notes the similarity of the episode of the wounding with Diana's arrows, and Huon de Méry's "Tournoiement Antechrist" (ed. Tarbé, 1851, p. 77). "The language of the romance," says Koerting, "is monotonous and insipid, and overdone with sentimentality. The events lack connection, the personages character and vitality, the narrative unity. Notwithstanding these defects so common to the fiction of the period, Endymion was popular, it satisfied the wants of the upper classes in exhibiting their peers and acquaintances in poetical *déguisement*, to use the contemporaneous word for such veiled portraitures.

Arcadia [1]

of Sir Philip Sidney (1554-1586), a work which was at one time much read and admired, not less perhaps on account of the heroic character and glorious death of its author, than its own intrinsic merit. This romance is sometimes named The Countess of Pembroke's Arcadia, as being written and dedicated to that "subject of all verse," who was the sister of Sidney: "Your dear self," says he in his dedication, "can best witness the manner of its writing, being done in loose sheets of paper, most of it in your presence; the rest by sheets, sent unto you as fast as they were done." The work, which was left incomplete, was published after the death of Sidney, and from the mode of its composition, and not having received his last corrections, cannot be supposed to have all the perfection which the author could have bestowed, had the length of his life, according to the expression of Sir W. Temple, been equal to the excellence of his wit and virtues. As it was written in an age when the features of the ancient Gothic romance were not entirely obliterated, it is of a mixed nature, being partly of a heroic description; and it also contains a considerable portion of what was meant by the author as comic painting. It is in the epic form, beginning in the middle of the action, and, by the usual contrivances, rehearsing, in the course of the work, those events by which its opening had been preceded.

Basilius, king of Arcadia, had, when already well stricken in years, married a young princess, Gynecia, daughter to

[1] The Countess of Pembroke's Arcadia, written by Sir Philippe Sidnei. Lond. 1590. 4to.

Stigant's "Sir Philip Sidney," Cambridge Essays, 1858. "As the sheets of MS. left the hands of Sidney, after the first book, or perhaps two, had been completed, they were transmitted to his sister, the Countess of Pembroke, and some of them mislaid and lost. Hence one very great *hiatus*, supplied by Sir William Alexander, others by R[ichard] B[eling] and Mr. Johnstone. It is also known that the Countess of Pembroke added the episodes, adventures, and strange turns, at least in all the later books. Hence there is to be met with an Arcadian undergrowth which needs much careful pruning; which pruning Mr. Hain Friswell has undertaken in his edition of the Arcadia, published "with notes and introductory essay," London, 1867.

the king of Cyprus. "Of these two," says the narrator, "are brought to the world two daughters, so beyond measure excellent in all the gifts allotted to reasonable creatures, that we may think that they were born to show that nature is no step-mother to that sex, how much soever some men (sharp-witted only in evil speaking) have sought to disgrace them. The elder is named Pamela; by many men not deemed inferior to her sister: for my part, when I marked them both, methought there was (if at least such perfections may receive the name of *more*) more sweetness in Philoclea, but more majesty in Pamela: methought love plaid in Philoclea's eyes, and threatened in Pamela's: methought Philoclea's beauty only persuaded, but so persuaded as all hearts must yield, Pamela's beauty used violence, and such violence as no heart could resist. And it seems that such proportion is between their minds: Philoclea so bashful, as though her excellencies had stolen into her before she was aware, so humble that she will put all pride out of countenance; in sum, such proceeding as will stir hope, but teach hope good manners. Pamela, of high thoughts, who avoids not pride with not knowing her excellencies, but by making that one of her excellencies to be void of pride; her mother's wisdom, greatness, nobility, but (if I can guess aright) knit with a more constant temper" (p. 10, ed. London, 1674.)

Basilius, thus in want only of something to make him uneasy, determined to visit the temple of Delphos, where the following poetical response was furnished as a subject for his lucubrations:

> Thy elder care shall from thy careful face
> By princely mean be stolen, and yet not lost;
> Thy younger shall with nature's bliss embrace
> An uncouth love, which Nature hateth most.
> Both they themselves unto such two shall wed,
> Who at thy bier as at a bar shall plead
> Why Thee (a living man) they had made dead.
> In thine own seat a foreign state shall sit,
> And ere that all these blows thy head do hit,
> Thou with thy wife adultery shall commit.

Basilius, aghast at this puzzling denunciation, and endeavouring to prevent its fulfilment, retired from court to a forest in which he had built two lodges. In one of these

he himself and his queen, with their younger daughter Philoclea, resided; while in the other lived Pamela, whom her father had committed to the guardianship of Dametas, a conceited, doltish clown, whose wife Miso, and daughter Mopsa, are described as perfect witches in temper and appearance. The humours of this family form what is meant as the comic part of the romance.

At this period, Pyrocles, son of Euarchus, king of Macedon, and his cousin Musidorus, prince of Thessaly, two princes, such as are to be found only in romance, were, after unexampled deeds of prowess, shipwrecked on the coast of Arcadia. The former of these heroes becomes enamoured of Philoclea, and the latter of her sister Pamela. With the usual fondness of the princes of romance for disguise, when their own characters would have better suited their purpose, Musidorus, as a shepherd, named Dorus, becomes the servant of Dametas, who had charge of the Princess Pamela; Pyrocles assumes the garb of an Amazon, with the name of Zelmane, and is thus admitted by Basilius an inmate of his lodge. The situation, however, of Pyrocles (now Zelmane), was less comfortable than might have been supposed; for, on the one hand, he was pestered by the love of Basilius, and on the other by that of Queen Gynecia, who, seeing somewhat farther than her husband, suspected his sex, and would not leave him alone a single moment with Philoclea. The idea of a hero residing in a female garb with his mistress, and for a while unknown to her, which is a common incident in the Argenis, and other romances of the period, was perhaps originally derived from the story of Achilles: But that part of the Arcadia which relates to the disguise of Pyrocles, and the passion of the king and queen, has been immediately taken from the French translation of the 11th book of Amadis de Gaul, where Agesilan of Colchos, while in like disguise, is pursued in a similar manner by the king and queen of Galdap. It may not be improper here to mention the royal recreations, as giving a curious picture of the tenderness of ladies' hearts in the days of Queen Elizabeth. "Sometimes angling to a little river near hand, which, for the moisture it bestowed upon the roots of flourishing trees, was rewarded with their shadow—there

would they sit down, and pretty wagers be made between Pamela and Philoclea, which could soonest beguile silly fishes, while Zelmane protested that the fit prey for them was hearts of princes. She also had an angle in her hand, but the taker was so taken that she had forgotten taking. Basilius, in the mean time, would be the cook himself of what was so caught, and Gynecia sit still, but with no still pensiveness. Now she brought them to see a sealed dove, who the blinder she was the higher she strove. Another time a kite, which having a gut cunningly pulled out of her, and so let fly, caused all the kites in that quarter," &c. &c., p. 58.[1]

It would be tedious, and could serve no good purpose, to analyze minutely the different books of the Arcadia. Musidorus was long counteracted in his plans by Dametas and his wife, and their ugly daughter Mopsa, to whom he was obliged to feign love, till, having at length discovered his rank to Pamela, he prevails on her to fly with him; but, after having gone a little way, they employ themselves in carving bad sonnets on the barks of trees. Meanwhile the king and queen separately attempt to bring matters to extremity with Zelmane. Teazed by their importunities, this ambiguous character gives an assignation so each of them in a certain cave at midnight, and promises there to grant their wishes. As Zelmane had foreseen, Basilius does not recognise the queen amid the obscurity of the cave, and thus accomplishes the last and most mysterious part of the prediction of the Delphic oracle. Being athirst, he unwarily drinks a philtre, which Gynecia had brought with her to the cave, for the pupose of increasing Zelmane's love. This draught gives him the appearance of being poisoned. While their majesties were engaged in this cave adventure, the imaginary Zelmane embraces the opportunity of visiting Philoclea, in his true character of Pyrocles, prince of Macedon, for the purpose of persuading her to fly with him; but after much discourse on the subject, both faint and fall asleep, so that in the morning the prince is discovered in male attire, in the chamber of

[1] Master Stow mentions similar *merry disports*, as forming the court amusements during the Danish ambassador's reception and entertainment at Greenwich, in 1587.

Philoclea. Pamela and her lover are equally unsuccessful, and having lost much time in carving sonnets, they are surprised and brought back by soldiers.

The king still continued apparently in a lifeless state, and Gynecia in despair accuses herself as the cause of his death. The utmost confusion now arises in Arcadia. In this posture of affairs, Euarchus, king of Macedon, accidentally arrives on the coast. Philanax, protector of Arcadia, appoints him umpire in the ensuing trial, and he accordingly sits on the royal throne, thus explaining another Delphic enigma. Gynecia is condemned to be buried alive, along with the body of her husband, whom she confessed having poisoned. The trials of the princes ensue, and long pleadings take place in the viperous style of Sir Edward Coke. Pyrocles is condemned to be thrown from a tower, and his cousin to be beheaded; and these sentences the Macedonian king affirms, though he now discovers that one of the prisoners is his nephew, and the other his son. All are in the uttermost distress, when Basilius, whose corpse was in court, awakes from the effects of the philtre, which had been only a sleep potion; and the oracle being thus fully accomplished, the two young princes are united to their mistresses.

Such is the outline of the story of the Arcadia. The heroic part of the romance consists in a detail of the exploits of Pyrocles and Musidorus, previous to their arrival in Arcadia; and in the description of a war carried on against Basilius, by his nephew Amphialus, whose mother had, at one time, craftily seized and confined the princesses. There are also some happy descriptions of jousts and tournaments. But the work is on the whole extremely tiresome, and its chief interest consists in the stately dignity, and often graceful beauty, of the language. "There is in the revolutions of taste and language," says Bishop Hurd (Dialogues Moral and Political, p. 157, ed. 1760), "a certain point which is more favourable to the purposes of poetry (and it may be added, of stately prose), than any other. It may be difficult to fix this point with exactness. But we shall hardly mistake in supposing it lies somewhere between the rude essays of uncorrected fancy on the one hand, and the refinements of reason and science

on the other. And this I take to have been the condition of our language in the age of Elizabeth. It was pure, strong, and perspicuous, without affectation. At the same time the high figurative manner, which fits a language so peculiarly for the uses of the poet, had not yet been controuled by the prosaic genius of philosophy and logic." At the period to which the bishop alludes, the Italians were the objects of imitation, as the French have been since; and, together with the stately majestic step of their productions, the style of Sidney and his contemporaries has a good deal of their turgidity and conceit. I might select a number of beautiful descriptions from the Arcadia, as for example, the much-admired passage in Book II., of Musidorus managing a steed. We have already seen the skill of the author in drawing characters; and the following is a striking portrait of an envious man. "A man of the most envious disposition that I think ever infected the air with his breath, whose eyes could not look right upon any happy man, nor ears bear the burden of any body's praise; contrary to the nature of all other plagues, plagued with others' well-being: making happiness the ground of his unhappiness, and good news an argument of his sorrow: In sum, a man whose favour no man could win, but by being miserable," (p. 130). This character has been imitated and expanded in the 19th number of the Spectator. The following description of Pamela sewing is a pretty fair specimen of the kind of conceits scattered through the work. "For the flowers she had wrought carried such life in them, that the cunningest painter might have learned of her needle, which, with so pretty a manner, made his careers to and fro through the cloth, as if the needle itself would have been loth to have gone fromward such a mistress, but that it hoped to return thitherward very quickly again, the cloth looking with many eyes upon her, and lovingly embracing the wounds she gave it: the shears also were at hand to behead the silk that was grown too short. And if at any time she put her mouth to bite it off, it seemed that where she had been long in making of a rose with her hands, she would in an instant make roses with her lips; as the lilies seemed to have their whiteness rather of the hand that made them, than of the

matter wherof they were made, and that they grew there by the suns of her eyes, and were refreshed by the most comfortable air which an unawares sigh might bestow upon them."

It has already been mentioned, that what is meant as the comic part of this romance, consists in satire upon Dametas, chiefly on account of his love of agriculture, and the absurdities of his wife and daughter. But it is by no means happy; nor has the author been more successful in what is designed as pastoral in his romance. A band of shepherds is introduced at the close of each book, as waiting on Basilius, and singing alternately on amorous and rural subjects. There is not probably in any other work in our language a greater portion of execrable poetry, than may be found in the Arcadia, and this, perhaps, less owing to want of poetical talent in the author, than to his affectation and constant attempts to versify on an impracticable system. At the period in which he lived, it was thought possible to introduce into English verse all the different measures that had been employed in Greek and Latin, and accordingly we have in the Arcadia, Hexameters, or, at least, what were intended by the author as such; Elegiacs, Sapphics, Anacreontics, Phaleuciacks, Asclepiades, and, in short, everything but poetry. The effect, indeed, is perfectly abominable.

Another affectation of the times, and to which in particular Sir Philip Sidney was led by his imitation of Sannazzaro, was the adoption of all the various quaint devices which have been introduced into Italian poetry. We have the Terza rima, the Sestina, Canzone, Sonnets and Echos, the greater part of which, owing to the constraint to which they reduced the author, are almost, and some of them altogether, unintelligible. In the whole Arcadia I recollect only two poems which reach mediocrity, and these have at least the merit of being truly in the Italian style. The first is a Sonnet on a Lady Sleeping; the other is a Madrigal addressed to the Sun.

I.

Lock up, fair lids, the treasure of my heart,
Preserve those beams this age's only light;
To her sweet sense, sweet Sleep, some ease impart -
Her sense too weak to bear her spirit's might.

And while, O Sleep! thou closest up her sight
(Her sight where love did forge his fairest dart),
O harbour all her charms in easeful plight!
Let no strange dream make her fair body start.
But yet, O Dream! if thou wilt not depart
In this rare subject from thy common right,
But wilt thyself in such a seat delight—
Then take my shape, and play a lover's part,
Kiss her from me, and say unto her sprite,
Till her eyes shine I live in darkest night.
P. 364.

II.

Why dost thou haste away,
O Titan fair! the giver of the day?
Is it to carry news
To Western wights, what stars in East appear,
Or doest thou think that here
Is left a Sun, whose beams thy place may use?
Yet stay and well peruse
What be her gifts that make her equal Thee;
Bend all thy light to see
In earthly clothes enclosed a heavenly spark:
Thy running course cannot such beauties mark.
No, no, thy motions be
Hastened from us with bar of shadow dark,
Because that Thou, the author of our sight,
Disdain'st we see thee stain'd with other's light.
P. 368.

Such are the best productions of an author whom Sir William Temple, in the land that had already given birth to Shakespeare, and Spenser, and Milton, scrupled not to pronounce "the greatest poet and the noblest genius of any that have left writings behind them, and published in ours or any other modern language." (Miscellanea, part II.) The Arcadia was also much read and admired by Waller and Cowley, and has been obviously imitated in many instances by our early dramatists. The story of Plangus in the Arcadia, is the origin of Shirley's Andromana or Merchant's Wife, and of Cupid's Revenge, by Beaumont and Fletcher. That part of the pastoral where Pyrocles agrees to command the Helots, seems to have suggested those scenes of the Two Gentlemen of Verona, in which Valentine leagues himself with the outlaws. An episode in the second book of the Arcadia, where a king of Paphlagonia, whose eyes had been put out by a bastard

son, is described as led by his rightful heir, whom he had cruelly used for the sake of his wicked brother, has furnished Shakespeare with the underplot concerning Gloster and his two sons, in King Lear. There are in the romance the same description of a bitter storm, and the same request of the father, that he might be led to the summit of a cliff, which occur in that pathetic tragedy.

The Arcadia was also, as we learn from Milton, the companion of the prison hours of Charles I., whom that poet, in his Iconoclastes, reproaches with having stolen a prayer of Pamela to insert in his Ikon Basiliké. But whether the author of that production actually fell into this inadvertence, or whether his antagonist, who seems to have believed in its authenticity, procured the interpolation of the passage, that he might enjoy an opportunity of reviling his sovereign for impiety, and of taunting him with literary plagiarism, has been the subject of much controversy among the biographers of the English bard. (See Symmons's "Life of Milton," p. 278, etc.).

CHAPTER XII.

HEROIC ROMANCE.—POLEXANDRE.—CLEOPATRA.—CASSANDRA.—IBRAHIM.—CLÉLIE, ETC.

BOILEAU, and several other French writers, have deduced the origin of the heroic from the pastoral romance, especially from the Astrea of D'Urfé; and indeed Mademoiselle Scudéry, in her preface to Ibrahim, one of her earliest productions, affirms that she had chosen the Astrea as her model. To that species of composition may, no doubt, be attributed some of the tamest features of the heroic romance, its insipid dialogues and tedious episodes; but many of the elements of which it is compounded must be sought in anterior and more spirited compositions.

Thus, we find in the heroic romance a great deal of ancient chivalrous delineation. Dragons, necromancers, giants, and enchanted castles, are indeed banished; but heroism and gallantry are still preserved. These attributes, however, have assumed a different station and importance. In romances of chivalry, love, though a solemn and serious passion, is subordinate to heroic achievement. A knight seems chiefly to have loved his mistress, because he obtained her by some warlike exploit; she formed an excuse for engaging in perilous adventures, and he mourned her loss, as it was attended with that of his dearer idol—honour. In the heroic romance, on the other hand, love seems the ruling passion, and military exploits are chiefly performed for the sake of a mistress: glory is the spring of the one species of composition, and love of the other; but in both, according to the expression of Sir Philip Sidney, the heroes are knights who combat for the love of honour and the honour of love.

Much of the heroic romance has been also derived from

the ancient Greek romances. The spirit of these compositions had been kept alive during the middle ages, and had never been altogether extinguished, even by the prevalence and popularity of tales of chivalry. The Philocopo of Boccaccio, said to have been composed for the entertainment of Mary, natural daughter of the king of Naples, bears a close resemblance to the Greek romance. This work is taken from a French metrical tale[1] of the thirteenth century, which has been imitated in almost all the languages of Europe, (Ellis's "Metrical Romances," vol. iii.) In Boccaccio's version of this story, Florio, prince of Spain, falls in love with Blancafior, an orphan, educated at his father's court. To prevent the risk of his son forming an unequal alliance, the king sells the object of his attachment to some Asiatic merchants, and hence the romance is occupied with the search made for her by Florio, under the name of Philocopo. The work is chiefly of the tenor of the heroic romance, but it presents an example of almost every species of fiction. Heathen divinities appear in disguise, and the rival lover of Blancafior is transformed into a fountain: stories of gallantry are related at the court of Naples, which Florio visits, and the account of the gardens and seraglio of the Egyptian emir resembles the descriptions in fairy and oriental tales.

Theagenes and Chariclea [of Heliodorus][2] was translated into French by Amyot, in 1547, and ten editions were printed before the end of the sixteenth century. The story of Florizel, Clareo, and the Unfortunate Ysea [of Alonzo Nuñez de Reinoso], the first part of which is a close imitation of the Clitophon and Leucippe [of Achilles Tatius], was translated from the Castilian in which it was originally published at Venice in 1552, into French in 1554, and soon became a popular production.[3]

[1] Published by Immanuel Bekker, Berlin, 1844. For accounts of Flore and Blanchefleur, see Graesse, ii. 3, p. 274, etc.; Emil Sommer's remarks on Conrad Flecke's "Flore and Blantschflur" in the Bibliothek der Gesammten deutschen National-Literatur, abth. i. Bd. 12, and Ward's "Catalogue of MSS. Romances in the British Museum," p. 714, etc.

[2] See the account of this romance, pp. 22-36 of vol. i.

[3] The Sorrows of Persiles and Sigismunda, by Cervantes, is an imi-

On the decline of romances of chivalry, it was natural to search for some species of fiction to supply their place with the public. The spiritual and pastoral romances

tation of the work of Heliodorus. It comprises four books, in which is narrated how Eusebia, queen of Friesland, sent her daughter, Sigismunda, away to Eustoquia, queen of Thule, to be there in safety from a war which was imminent. The queen of Thule sent the portrait of Sigismunda to her absent son, Maximinus, who falls in love with the original, and acquaints his mother with his wish to espouse the Frisian princess. His younger brother, Persiles, who has fixed his affections upon the same object, but controls and conceals his feelings from love to his brother, and consequently falls dangerously ill, and only discloses the cause of his malady to his mother upon her urgent entreaties. His mother, in order to save his life, communicates the real state of the case to Sigismunda. As the latter is not unfavourably inclined towards Persiles, the queen instigates her to make a journey to Rome, as if in performance of a vow, before Maximinus returns. Persiles accompanies her on this pilgrimage in guise of a brother, under the name of Periander, while she assumes the appellation of Auristela. Maximinus, upon his return, not finding Sigismunda, also betakes himself to Rome, where, however, the climate proves fatal to him immediately upon his arrival, though, before expiring, he is able to join the hands of the lovers. Indeed, it is only at the close that the relations of the hero and heroine are made clear to the reader, as their conduct and address is that of brother and sister, and the object of their journey to Rome remains a secret till the end. The romance abounds with the adventures of travel met with by the lovers, and, still more, with numerous and often uninteresting episodes, which destroy the unity of the work, and in which the principal personages are often left entirely out of sight, so that the fate of these occupies but a comparatively small share of the narrative. Their intercourse is wholly chaste and pure. An unpleasant effect, however, is produced upon the reader by the proposal of Sigismunda, after her arrival in Rome, that Persiles, who has endured so much for her sake, should espouse her younger sister. This kind of affection seems somewhat too ethereal to enlist all the reader's sympathy. Valentin Schmidt (Beitraege zur Geschichte der Romantischen Poesie, p. 179) is disposed to consider the work as a spiritual romance, as might perhaps be inferred from several allegorical passages. But were it so, the whole treatment should have been more serious, the language in many places more worthy, and the aim of the author clearer. The occurrences narrated are mainly imaginary, and relate to lands washed by the Northern Seas; they lack probability and variety, but are of interest as showing what ideas and fables respecting such regions were current in Cervantes' time. Beaumont and Fletcher's "Custom of the Country" is composed of different portions of Persiles and Sigismunda, as we have seen already (Cinthio, vi. 6).—Lieb. Roxas' (born 1607) play of Persiles and Sigismunda is from the romance of Cervantes, which has also been imitated in the Buscapié, which has been the subject of so much controversy. See Ticknor, Appendix.

were not sufficiently entertaining nor abundant for this purpose, and the sale of ten editions of the work of Heliodorus was a strong inducement to attempt something original in a similar taste. In pursuance of this new object, the writers of that species of fiction, which may be peculiarly entitled Heroic Romance, resorted in search of characters partly to classical and partly to Moorish heroes.

The adoption of the former may, perhaps, have been owing to Amyot's translation of Plutarch, in which there were many interpolations savouring of the author of "La vie et faits de Marc Antoine Le Triumvir et de sa mie Cleopatre, translaté de l'historien Plutarque pour tres illustre haute et puissante dame Mad. Française de Fouez dame de Chateaubriand."

It was the well-known History of the Dissensions of the Zegris and Abencerrages,

HISTORIA DE LAS GUERRAS CIVILES DE GRANADA,

that brought the Moorish stories and characters into vogue in France. The Spanish writers attributed this work to a Moor, who retired into Africa after the conquest of Granada. His grandson, who inherited the MS., gave it, they say, to a Jew; and he in turn, presented it to Rodrigo Ponce de Leon, count of Baylen, who ordered it to be translated by Ginés Perez de Hita. This account, however, is extremely apocryphal. The knowledge, indeed, displayed by the author, concerning the tribes and families of the Moors settled in Granada before the conquest of that city by the monarchs of Castile, renders it probable that Ginés de Hita consulted some Arabian MS. on the subject of the Moorish contentions; but, on the other hand, the partiality to the Christian cause, which runs through the whole work, proves that the pretended translator was the original author of the greater part of the composition, and that it was first written in the Spanish language.

This production may be regarded as historical in some of the leading political incidents recorded, but the harangues of the heroes, the loves of the Moorish princes, the games

and the festivals, are the superstructure of fancy. In these, however, national manners are faithfully preserved, and in the romance of Hita more information is afforded concerning the customs and character of the Moors than by any of the Spanish historians.[1]

The work commences with the early history of Granada, but we soon come to those events that preceded and accelerated its fall—the competitions for the sovereignty, and dissensions of the factions of the Zegris and Abencerrages. Of these the former race sprung from the kings of Fez and Morocco; the latter descended from the ancient princes of Yemen. In this work, and all those which treat of the factions of Granada, the Zegris are represented as a fierce and turbulent tribe. On the other hand, the Abencerrages, while their equals in valour, are painted as the most amiable of heroes, endowed with graceful manners and elegant accomplishments. The Zegris, however, remained faithful to the cause of their country, while the Abencerrages, by finally enlisting under the banners of Ferdinand, were the chief instruments of the downfall of Granada. The Spanish monarch, availing himself of the Moorish dissensions, and of the valour of Don Rodrigo of Arragon, Grand Master of the Order of Calatrava, vigorously attacked Granada, and finally accomplished its ruin by means of the Abencerrages, who revolted to him in revenge for the unheard-of cruelties exercised on their race by one of their native princes. This work also presents the strange, though not uncommon, spectacle of a nation expiring in the midst of revelry and amusement: the gates of its capital were assaulted by a foreign enemy—the energy of the people was employed, and their valour wasted in internal war, but

[1] The obloquy which posterity has heaped upon Boabdil is largely traceable to "The Civil Wars of Granada." Florian has taken the fable of his Gonsalvo of Cordova from this work, which has in a great measure usurped the authority of real history, and is currently believed by the people, and especially the peasantry of Granada. The whole of it, however, is a mass of fiction, mingled with a few disfigured truths, which give it an air of veracity. It bears internal evidence of its falsity; the manners and customs of the Moors being extravagantly misrepresented in it, and scenes depicted totally incompatible with their habits and their faith, and which never could have been recorded by a Mahometan writer.—WASHINGTON IRVING, The Alhambra, 1832, vol. i. pp. 160-1.

nothing could interrupt the course of festivity. Every day brought fresh disaster without, and new bloodshed within; but every vacant hour was devoted to carousals, and to idle and romantic gallantry. In the work of Hita there are also introduced a number of short poetical romances. Each festival and combat furnishes the author with a subject for these compositions; some of which are probably the invention of Hita, while others apparently have been founded on Arabian traditions.

This romance, or history, was first printed at Alcala in 1604,[1] and soon became extremely popular: there was no literal translation till the late one by M. Sane, published in 1809,[2] but a close imitation, published early in the seventeenth century, is the origin of all those French romances which turn on the gallantries and adventures of the Moors of Granada, as the Almahide of Scudéry, etc.

But though the works above-mentioned may have supplied incidents to the writers of heroic romance, many of the pictures in that, as in every other species of fiction, have been copied from the manners of the age. That devotion, in particular, to the fair sex, which exalted them into objects rather of adoration than of love, and which forms the chief characteristic of the heroic romance, was a consequence of the peculiar state of feeling and sentiment in the age of Louis XIV.[3] Never was prince so much an

[1] The first part was written between 1589 and 1595. See Ticknor, iii. p. 138.

[2] *e.g.* Mme. de Villedieu's "Galanteries Grenadines," and Mlle. de Rochegilhelm's "Avantures Grenadines," had made French readers acquainted with the finest episodes, and supplied the subject for de Scudéry's "Almahide," Florian's "Gonzalve de Cordova," and Chateaubriand's "Le Dernier des Abencerrages." See Lemcke, Handbuch der Spanischen Literatur i. 262, Dunlop-Liebrecht, p. 370 and 512; F. Wolf, Ueber die Romantischen Poesie der Spanier, p. 27; Koerting, p. 444.

[3] Ideas advance and prevail by their intrinsic force; that literature wherein the highest civilization finds expression infallibly makes its sway felt in the letters of other countries. The tone set by Louis XIV. in the height of his splendour spread at the same time to Northern and Southern nations. The leaders of fashion in every capital had taken up *la politesse:* the word itself was no sooner coined than current throughout Europe. People dressed, and bowed, and walked, and talked *à la française*, talked, indeed, very tolerable French; and when speech and

object of imitation to his people as that monarch; and hence his courtiers affected the same species of gallantry, practised by a sovereign, who paid to beauty a constant and respectful homage, and whose love, if less chivalrous than that of Francis I., or less tender than that of Henry IV., had more *appearance*, at least, of veneration and idolatry. "C'est avec eclat et somptuosité," says Ségur (Les Femmes, vol. ii. p. 156), "qu'il (Louis XIV.) offre des hommages a la beauté. Forcé d'aimer il fait une Divinité de l'objet qu'il exhausse, pour ne pas se rebaisser a ses propres yeux, et eleve la Femme devant laquelle il se prosterne. Nous l'imitons tous a la ville et a la cour. Aucun roy n'a donné le ton comme celui-ci, n'a, comme lui influé sur la conduite, et presque sur les pensées. Notre galanterie a pris la teinte de respect pour le Sexe dont le monarque nous offre l'exemple."

We find, accordingly, that whether classical or Moorish heroes be introduced, the general tone of the heroic romance is nearly the same. But, besides that exalted species of love which no severity could chill, and no distance diminish, for which no sacrifice was too great, and no enterprise too perilous, we always meet with the same interminable length—the same minute descriptions—the same tedious dialogue—the same interruptions to the principal narrative by stories interwoven with it, which perplex and distract the attention. The introduction of long and constantly recurring episodes, a wretched fecundity, which is a proof of real barrenness, is the great fault of the heroic romance. —"Eh, mon Dieu," said a celebrated philosopher, "si vous avez de quoi faire deux Romans, faites en deux, et ne les mêlez pas pour les gâter l'un l'autre."

manners are so generally copied, the way is already paved to closer and deeper acquaintance.

It would ill beseem Spain to murmur at our invasion; she no longer owned anything to lose, nor had for a long time. Corruption itself had lost its characteristics; the flaccid disciples of Gongora had emasculated *le cultisme;* their compositions were so colourless as to excite a longing for some intellectual power, even though turned to bad account. If the French school did not regenerate Castilian letters, it conduced to their regeneration in the first place by setting a term to bad taste, and then by evoking national emulation. (Puibusque, Histoire Comparée des Littératures espagnole et française, ii. pp. 301-2.)

I shall now, according to my plan, present the reader with a short account of some of the most celebrated of the Romans de longue Haleine, as they have been termed, which may be vulgarly translated *long-winded* romances.

Nearly all of these were written by three authors, Gomberville, Calprenède, and Madame Scudéry. The

POLEXANDRE

of Gomberville,[1] which was first published in 1632, and enjoyed a high reputation in the age of Cardinal Richelieu, was the earliest of the heroic romances, and seems to have been the model of the works of Calprenede and Scudéry. This ponderous work may be regarded as a sort of intermediate production between these later compositions and the ancient fables of chivalry. It has, indeed, a closer affinity to the heroic romance; but many of the exploits of the hero are as extravagant as those of a paladin or knight of the Round Table. In the episode of the Peruvian Inca, there is a formidable giant, and in another part of the work we are introduced to a dragon, which lays waste a whole kingdom. An infinite number of tournaments are also interspersed through the volumes. In some of its features Polexandre bears a striking resemblance to the Greek romance;[2] the disposition of the incidents is similar; as in the Greek romance, the events, in a great measure, arise from adventures with pirates; and the scene is

[1] Marin le Roy sieur de Gomberville, 1600-1647, became an author at the age of fifteen, as he published a volume of poetry in 1624, consisting of quatrains, in honour of old age. He gave over writing romances about the age of forty-five, and, in his frequent journeys to his estate of Gomberville, having formed a particular connection with the Solitaries of Port Royal, he became occupied with more serious concerns, entered on a penitentiary life, and wrote, it is said, a sonnet on the Sacrament; he relaxed, however, we are told, towards the end of his days. He is the author of some translations from the Spanish, and of some works on morality.

[2] Directly derived from Heliodorus is the incident (pt. i. l. 1) of the delivery of a white child by a negro princess, who conceals the birth and exposes the infant to prevent the suspicion of her husband. The subsequent fate of the child recalls that of Chariclea, and the restlessness and roving adventures of the book remind us of the Greek romance.—KOERTING, p. 228.

chiefly laid at sea or in small islands, or places on the sea coast.

Polexandre, the hero of this work, was king of the Canary Islands, and reigned over them soon after the discovery of America. In his early youth he had the good fortune to be captured by a piratical vessel fitted out from Britany, and being carried to France, he there received an education superior to what could have been reasonably expected in the seminaries of the Canary Islands.

After an absence of some years, Polexandre set out on his return to his own country. In the course of his voyage he approached the coast of Africa, where he learned that the hardy Abdelmelec, son of the powerful Muley Nazar, emperor of Morocco, had proclaimed a splendid tournament, with a view of procuring a general acknowledgment from all the heroes and sovereigns on earth, that Alcidiana, queen of the Inaccessible Island, was the most beautiful woman in the universe. The African prince, it is true, had never beheld Alcidiana, but he had fallen in love with this incomparable beauty by seeing her portrait. This notion of princes,—for it is a folly peculiar to them,—becoming enamoured of a portrait, the original of which is at the end of the world, or perhaps does not exist, seems to be of oriental origin. Thus, in the Mille et un jours, there is the story of a prince, who, after a long search, discovers that the picture he adored was a representation of one of the concubines of Solomon.

The prince of the Canaries proceeds to the tournament, with the intention of contesting the general proposition laid down by Abdelmelec concerning the beauty of his mistress; but the view of the portrait makes such an impression on his heart, that so far from disputing the preeminence of Alcidiana, he combats Abdelmelec, in order to make him renounce his passion and his picture.

Having possessed himself of this trophy, Polexandre now returns to the Canary Islands, the declared admirer of Alcidiana. On his arrival there he finds that his sister had been lately carried off by corsairs. The king of Scotland, it is true, was in chase of the ravishers, but Polexandre did not conceive that his own exertions could, on that account, be dispensed with. While engaged in the pursuit

of the pirates, he is driven by a storm into the mouth of a river in an unknown island. On disembarking, he finds that the country is delightful, and its inhabitants apparently civilized. A shepherd offers to conduct him to the nearest habitation: while on their way they observe a stag spring forth from a forest of cedars and palms, with an arrow in its shoulder. Instantly Polexandre hears the sound of a horn, and beholds a chariot drawn by four white horses. This conveyance was open, and was in shape of a throne. It was driven by a beautiful woman, in the garb of a nymph, while another, still more resplendent, and who carried a bow and arrows, occupied the principal seat in this hunting machine. Though Polexandre enjoyed but a transient glance, he discovers, from the resemblance to the portrait, that this is the divine Alcidiana. The passion, of which he had already felt the first emotions, takes full possession of his soul, and he already begins to make ingenious comparisons between his own situation and that of the wounded stag, and mentally reproaches this animal with insensibility in avoiding the transport of being pierced by the arrows of Alcidiana. Polexandre, accordingly, resolves to remain on the island, and to disguise himself as a shepherd, that he might enjoy frequent opportunities of beholding the object of his passion. An old man, with whom he resided, informs him of every thing connected with the history of the queen. Among other topics, he mentions a prediction made soon after her birth, which declared that she was liable to the hazard of being united to a slave, who was to come from the most barbarous nation of Africa, but which, at the same time, promised the greatest prosperity to the kingdom, if she could resolve to accept him for a husband. In order to avoid the risk of this unworthy alliance, the princess remained, for the most part, immured in her palace. Polexandre, however, has occasional opportunities of seeing her, and at length enjoys the good fortune of preserving her life while she was engaged in her favourite amusement of hunting. This procures him admission to the palace, and his access to the presence of the queen is still farther facilitated by his suppressing a rebellion which had broken out in the island. He gradually insinuates himself into her confidence; and

as she had discovered his rank from the rich gifts he bestowed on her attendants, she abates somewhat of that *hauteur*, which it seems was the distinguishing feature in her character. The romance is now occupied with the struggles that arise between this feeling and love, which are fully detailed in a very tiresome chapter, entitled: Histoire des divers sentimens d'Alcidiane. At length Polexandre leaves the princess, in order to recover one of her favourite attendants who had been carried off by a Portuguese corsair. He soon sails to such a distance as to lose sight of the Island of Alcidiana, which had received from enchantment the unfortunate property, that when once out of view it could never be regained.

The remaining part of the romance is occupied with the adventures of Polexandre in his fruitless attempts to *make* this invisible territory, and in his extirpation of those daring princes who aspired to the love of its queen. For this Beauty was beloved by all the monarchs on earth: even those who could not pretend to her in marriage proclaimed themselves her admirers; and knights, though at the extremity of the globe, rigorously abstained from looking on any woman after having viewed the portrait of Alcidiana. One would think even a princess must be somewhat whimsical to take umbrage at such remote courtship, nevertheless Alcidiana had been grievously offended. She had been shocked that the khan of Tartary, the prince of Denmark, and the emperor of Morocco, had paid her the most distant devotion. To adore Alcidiana, though her residence was inaccessible, and her worshippers at the distance of a thousand miles, was a deadly offence for all but Polexandre. This prince, meanwhile, traverses different parts of the globe in quest of the Inaccessible Isle, but his adventures are chiefly laid in Africa, and nearly one half of the romance is occupied with Moorish episodes.

At length Polexandre arrives at a country on the banks of the Niger, the monarch of which was wont to despatch to the temple of the Sun, an annual cargo of persons who were to be ranked among the slaves of that divinity. Polexandre begs leave to accompany this mission in the disguise of a slave, as he knew that Alcidiana sent thither a yearly offering. By this device he regains the Inac-

cessible Isle in the vessel that brought the tribute, and which invariably steered the right course by enchantment. On his arrival at the island of his mistress, he finds it overrun by a Spanish army, which had been sent under the Duke Medina Sidonia, for the purpose of subjugating the Canary Islands; but the armada having been driven on the Inaccessible Isle, the land forces had meanwhile attempted its conquest. Polexandre, who is at first unknown, gains some splendid successes over the Spaniards, and a belief is spread through the island that the African slave alluded to in the prediction, and whose alliance with their princess was to be the forerunner of so much prosperity, had at length arrived. The approach of a second Spanish fleet, and the increasing dangers of the kingdom, induce the inhabitants to insist that Alcidiana should fulfil the prophecy. By the importunities of her people, she is at length forced to fix a day for the performance of the nuptial ceremony. Polexandre, to the infinite joy of the princess, discovers himself at the altar, and the same day witnesses the destruction of the Spanish armies, the conflagration of their fleet, and the union of Polexandre with Alcidiana.

The above is an outline of the chief materials of this romance, but the events are arranged in a totally different order from that in which they have been here related. Like the writers of Greek romance, the author,

> ——— In medias res
> Non secus ac notas auditorem rapit,

which makes a great part of his work more unintelligible than it would otherwise be, from our consequent ignorance of the circumstances and situation of the principal characters, and the allusions contained in their tedious conversations.[1]

A sketch of this romance was first published by the author under the title of L'Exil de Polexandre. It was

[1] Polexandre appeared in 1632, then in 1639, in 4 vols. 4to.; subsequently in 1638 and 1641 in 5 vols. 8vo. No French romance, it is said, contains such a complication of intrigues interlaced one with another. The episodes introduced vary considerably in different editions. An English translation, by W. Browne, was published in 1647, fol.

afterwards enlarged to its present bulk of five volumes, each of which contains about twelve hundred pages, and to every volume an adulatory dedication is prefixed. One of these addresses contains a hint of the author having some political meaning in the romance. There is nothing, however, of this sort apparent, except a general wish to depreciate the character of the Spaniards and the lower orders of society.

Gomberville, the author of Polexandre, also commenced the story of

Le Jeune Alcidiane,

the son of Polexandre and Alcidiana, which was subsequently finished (1733) by Mad. Gomez. Soon after the birth of this prince, a hermit, who piqued himself on inspiration, revealed that he was destined to slay his father. The romance is occupied with the means adopted to prevent the completion of this prediction.

Gomberville, besides his Polexandre and Le Jeune Alcidiane, is also the author of two romances, of no great merit or celebrity, entitled La Carithée, his first novel, published in 1621, and Cythérée.

Of the writers of the description with which we are now occupied, La Calprenède[1] is certainly the best. The French

[1] Gautier de Costes Seigneur de la Calprenède (1610-1663) was by birth a Gascon, and was educated at Toulouse. He came first to Paris in 1632, and entered the Guards. In the year 1648 he married a woman who, according to some writers, had five husbands; and it has (see Koert., p. 392) been said that Calprenède was poisoned by her; this story, however, is not believed, as it has been pretty well ascertained that he died in 1663, in consequence of an accident he met with while riding.

Besides his romances, Calprenède has written a great number of tragedies, as La Mort de Mithridate, Le Comte d'Essex, Bradamante, etc., etc. In his prefaces to these tragedies, and in his conversation, he showed a good deal of that disposition for which the Gascons are proverbial. Boileau discovered this even in the heroes of his dramas:—

> "Tout a l'humeur Gasconne en un auteur Gascon,
> Calprenède et Juba parlent du même ton."

Cardinal Richelieu having read one of his tragedies, found the plot was tolerable, but declared the verses were *lâches;* this being reported to the author, he exclaimed, "Comment! *Lâches*—Cadédis il n'y a rien de lâche dans la maison de la Calprenède."

critics are divided concerning the superiority of his Cleopatra or Cassandra, but to one or other the palm of the heroic romance is unquestionably due.

Cléopatre

was first published in parts, of which the earliest appeared in 1646, and when completed, the whole was printed in twelve volumes 8vo. [an English translation by Robert Loveday was published in London in 1668, fol.]. The capacity of the author in extending his work to such unmerciful length need not be wondered at, as it, in fact, comprehends three immense, and, in a great measure, unconnected romances, with about half a dozen minor stories or episodes, which have little relation to the three main histories, or to each other. Indeed the plan of the author is nearly the same as if Richardson, instead of forming three novels of his Pamela, Sir Charles Grandison, and Clarissa, had chosen to interweave them in a single work, giving the name of any one of them to the whole composition. That such a scheme has been completely adopted in the romance now before us, will appear from the following sketch.

The shades of night had not yet given place to the first blushes of day, when the disconsolate Tyridates, awakened by his cruel inquietude, and unable to await the approaching light, left his solitary mansion to refresh his languishing frame, and breathe his amorous thoughts on the shore of Alexandria.

After some time he perceives a great conflagration on the sea, which he concludes must proceed from a burning vessel, and he is naturally led to compare the flames to those by which he is himself consumed. "Ah, devouring flames!" exclaims he, "ye act your part with less power and cruelty than mine. If ye be not soon quenched, the materials will fail that feed your fury, but the flames find in my soul perpetual fuel; I have no hope of relief from a contrary element, no prospect of the end of such a substance as may ever burn without consuming."

This ardent lover continued his rhapsody till the approach of light, when he saw coming towards land a plank,

on which was seated the queen of Ethiopia, with one of her maids of honour, while her prime minister was swimming behind, and impelling it to shore. Tyridates plunged amid the waves to their assistance, and, bidding the prime minister, who was nearly exhausted, provide for his own security, took his place at the plank, by which means all parties arrived safe on land.

The chief of the two ladies resembled Venus, newly sprung from the womb of Thetis, and would have been mistaken by Tyridates for a sea-goddess, had he not seen the waves use her too rudely to be her subjects. On reaching shore, the first concern of the lady was to faint, and the waiting-woman, who, as Puff, in Sheridan's "Critic," says, must always do as her mistress, and who on the present occasion had the same title to a swoon, instantly fell at her feet. When they had recovered, they were conducted, along with Eteocles, the person who attended them, to the solitary mansion of Tyridates, which stood in the immediate vicinity.

After the queen had enjoyed a few hours of repose, she was waited on by her host, whom she entreated to relate the story of his life. Tyridates declared that this would oblige him to disclose what he had resolved to hold secret as long as his breast would contain it, and that even by the acknowledgment of his name, he would incur the danger of his life. Waiving, however, these considerations, he informed her that he was brother to Phraates, king of Parthia. That prince ascended the throne by the murder of his father, and all the rest of his family, with the exception of Tyridates, who escaped to a neighbouring court, and afterwards settled in Judaea, whose king, Herod, was the avowed enemy of Phraates. The story of Mariamne, as it is related in Josephus, is the basis of the adventures of Tyridates. A coolness subsisted on the part of this princess towards her husband, as he had recently put to death her father Alexander, her uncle Antigonus, her two grandfathers, and her brother Aristobulus. Tyridates fell desperately in love with Mariamne, but although she preserved her fidelity to Herod inviolate, Salome, that monarch's sister, in revenge for an ill-requited affection she had conceived for Tyridates, and from hatred to

Mariamne, instilled the most fatal suspicions into the mind of her brother. It thus became necessary, both for the safety of Mariamne and his own, that Tyridates should seek refuge in some other country. He had first repaired to Rome, but as the splendour and gaiety of that capital ill accorded with the frame of his mind, he had betaken himself to the solitary dwelling which he now inhabited.

In return for this communication, the attendant of the queen of Ethiopia commences the history of the life of his mistress, which is one of the three main stories in the work. It relates to her amours with Cæsario, son of Julius Cæsar and Cleopatra, who had been believed dead through the Roman empire, but had, in fact, escaped into Ethiopia after the ruin of Marc Antony.

About this time, Coriolanus, prince of Mauritania, arrived at the mansion of Tyridates, and his story may be considered as the principal one in the romance, as his mistress, Cleopatra, gives name to the work. This prince was son of the celebrated Juba, and, after the death of his father, was educated at Rome. There he became enamoured of Cleopatra, the daughter of the queen of Egypt and Marc Antony; but disgusted by the preference which Augustus showed to his rival Tiberius, he one day seized an opportunity of running his competitor through the body on the street, and then fled into Mauritania. He there raised a revolt among his father's subjects, and having successively defeated the Roman commanders who were sent against him, was invested by the inhabitants with his paternal sovereignty. After his coronation he set out *incognito* for Sicily, where the court of Augustus then was, in order to have a private interview with his mistress; but as she reproached him for perfidy, and avoided his presence, instead of receiving him with the kindness anticipated, he was, in consequence, thrown into a violent fever. Understanding, on his recovery, that Cleopatra had accompanied Augustus and his court to Egypt, he departed for Alexandria, in order to obtain an explanation of her expressions and conduct.

The romance now returns to the queen of Ethiopia, who, during her residence with Tyridates, was forcibly carried off by pirates, but was afterwards rescued by Cor-

nelius Gallus, the prefect of Egypt, and conducted to Alexandria. In the palace of the prefect she met with Elisa, who was daughter of Phraates, king of Parthia, and, like herself, had been delivered by a Roman vessel from pirates. The story of Elisa, and her lover Artabanus, a young adventurer, who afterwards proves to be the son of the great Pompey, is the third grand narrative of this production. Artabanus is the most warlike and most amorous of all the heroes of romance, and for the sake of Elisa he conquers for her father immense empires in Asia, almost by his individual prowess.[1]

It is impossible to follow the princes and princesses through the various adventures and vicissitudes they encounter: suffice it to say, that at length they are all safely assembled at Alexandria, where Augustus also arrives with his court, and a reconciliation takes place between Coriolanus and Cleopatra. The designs of the emperor to obtain the Princess Elisa for his favourite Agrippa and Cleopatra for Tiberius, to the prejudice of Artaban and Coriolanus, induce these lovers to excite an insurrection against the Roman power. They storm the castle of Alexandria, but are there besieged by Augustus, and soon reduced to extremity. The emperor, however, terrified by a menacing apparition of Julius Cæsar, which about this time had unexpectedly appeared to him, consents to pardon the princes, and unites them to the objects of their affections.

This conclusion of the romance is as unsatisfactory as any conclusion of such a work could be. We are vexed that the principal characters should owe their lives and happiness to the bounty of a capricious tyrant, by whom they had been previously persecuted. Had they forced him to agree to terms, or made their escape from his power, the winding up of the whole would have been infinitely more agreeable. The great fault, however, of the romance, is the prodigious number of insulated histories,[2]

[1] It is this character which has originated the French proverbial phrase: "fier comme Artaban."

[2] *e.g.* In pt. iv. vol. viii. 2, a man precipitates himself from the cliff behind which Artaxe's vessel lies hid. Mégaile, Artaxe's trusted officer who is keeping the watch on board, has the man saved and taken care of. He then narrates to the imprisoned dames the love story of the

which prevent the attention or interest from fixing on any one object. Cleopatra is different from all heroic romances in this, that the others have one leading story, and a number of episodes; but in the work in which we have just been engaged, though there is no want of episodes, there are three main stories, which have no intimate connection with each other, and which claim an equal share of the reader's attention. Indeed, that part of the romance which relates to the adventures of the nominal heroine, is neither the longest nor best managed part of the work. Her lover is a less interesting character than either Artaban or Cæsario: he stabs his rival on the street, excites his father's subjects to revolt, and then abandons them to the mercy of the Romans.

In the innumerable stories of which the romance is compounded, there is, I think, but little variety. Thus in all of them incomparable princes are eternally enamoured of divine princesses, to whom they pay a similar species of adoration, and for whose sake they perform similar exploits. In the character of the heroines there is little discrimination. The only distinction is in the species of personal perfection attributed to each of them; thus the majestic graces of the Ethiopian princess are contrasted with the softer charms of Elisa. The vast number of lovers attached to every one of the heroines fatigues the attention and perplexes the story. Besides inferior slaves, each of the chief female characters has three or four important and passionate admirers. Cleopatra is beloved by Tiberius, Coriolanus, and Artaxus. Candace, the Ethiopian queen, by Cæsario, Tyribasus, Gallus, and the pirate Zenodorus. Elisa, by Artaban, Tigranes, and Agrippa.

Of this romance the basis is historical, but few of the incidents are consistent with historical truth. Yet they do not revolt the credence of the reader, because they are not in contradiction to known historical facts, and are such as might have occurred without being noticed in the

Scythian king Alcamene, who had recently sought Alexander's friendship. This interesting and well told episode, notes Koerting, is not Calprenède's own invention, but borrowed, with a change of names, from Marini's "Colloandro Fedele," which had appeared in 1652, and was translated into French by Georges Scudéry in 1668.

authentic chronicles of the period. We can easily conceive that Cæsario, instead of being murdered, as was intended by his enemies, had escaped into Ethiopia, and that Pompey had a posthumous son, who served in the army of an Asiatic monarch. The revolt in Mauritania, however, and the coronation of Coriolanus by his father's subjects, is an exception to this remark. It is well known that the son of Juba owed his elevation to the favour of Augustus, and hence the event recorded in the romance is instantly rejected as absurd and fictitious.

The speeches and dialogues, though often prolix, frequently rise to eloquence, and paint in admirable language the emotions of dignity and tenderness. The sentiments are not numerous, and are generally far-fetched and exaggerated.

Cleopatra, like most of the other heroic romances of this period, has given rise to several English dramas, as The Young King, by Mrs. Behn; Gloriana, or the Court of Augustus Cæsar, by Lee; and several others, all which partake of the fustian and forced elevation of the work from which they are derived.

Calprenède, the author of Cleopatra, also wrote

Cassandre,[1]

a romance which possesses nearly similar beauties and defects with his former production.

In this work we are informed, that on the banks of the river Euphrates, not many miles from Babylon, two strangers alighted from their horses. He who, by the richness of his arms, and the respect the other bore him, appeared to be the master, commences the business of the romance by lying down upon the grass, and burying all disquiets that troubled him in a profound sleep. From this state of forgetfulness he is roused by the clang of arms, occasioned by a combat between two knights. He interposes his good offices by successively attacking the

[1] An English translation, by Sir Charles Cotterell, London, 1652, fol. The chief sources avowed by the author in the preface to Cassandre are Plutarch, Q. Curtius, and Justin. See Koerting. "La Calprenède a pris les principales intrigues de sa Cassandre dans l'histoire Negropontique de Mons. de Boissat . . . qui était de l'Académie Française."—Segrais, p. 191.

combatants, one of whom at length makes his escape. The black arms and sable plume of him who remains, witnessed the grief that was in his heart, but our mediator was ignorant of his name and the cause of his discontent, till he declared that he was the unfortunate Lysimachus, and that the person whom he had so recently combated was Perdiccas, the murderer of the fair Statira, widow of Alexander the Great, and of her sister the divine Parisatis. On hearing this intelligence, the person to whom it was communicated instantly fell on his sword, whence Lysimachus conjectured that he took a peculiar interest in the fate of one or other of these beauties. The wound, however, not proving mortal, he is carried to the house of one Polemon, in the neighbourhood, and, while recovering at leisure, his squire agrees to favour Lysimachus with the detail of his master's adventures. His name was Oroondates, and his birth the most illustrious in the world, as he was the only son of the great king of Scythia. A mortal enmity and perpetual warfare subsisted between that sovereign and Darius. In one of these wars, of which the seat was on the Araxis, Prince Oroondates, who was then entering on his military career, made a nightly excursion, with a few chosen friends, into the Persian camp, and having entered a tent, beheld, by the light of a thousand tapers, a troop of ladies, among whom were the Great Queen and Statira, who was daughter of Darius, and the most perfect workmanship of the gods. The prince retired with protestations of respect, but carried away with him a love, which induced him, when the armies retired into winter quarters, to repair in disguise, and under the assumed name of Orontes, to the court of Persopolis, "where she," says the romance, "who had charmed him in a slight field habit, by the light of a few torches in the terrors of night, and apprehensions of captivity, now appeared in broad day, covered with jewels, and seated on a stately throne, all glorious and triumphant." The pretended Orontes was treated with much kindness by the Persian monarch, with the warmest friendship by his son Artaxerxes, but with much severity by the Princess Statira, and with a partiality he did not covet, by her cousin Roxana.

Intelligence now arrived of the Scythian invasion, and

the approach of Alexander to the Granicus. It was resolved in the cabinet of Persepolis, that the latter should be opposed by the king in person, and that Artaxerxes, assisted by experienced commanders, should repel the inroad of the Scythians. Oroondates now revealed his real name and quality to Artaxerxes and the Princess Statira, by whom his suit was now more patiently listened to, and, preferring the interests of his love to those of his country, he resolved to accompany and aid Artaxerxes in the ensuing campaign. In return, Artaxerxes could not do less than spare the Scythians in the ensuing battle; and he, in consequence, repelled an attack so feebly, that he was overpowered, and believed dead by Oroondates, who, having been cured of the ten wounds he had received in this combat, and the Scythians having drawn off their forces, returned to Persia, to serve Darius in his wars against Alexander—contests well fitted to become the subject of romance. The overthrow of the Persian empire is the most magnificent subversion recorded in the annals of history. The monarchy of Alexander had been split into insignificance before it was destroyed, and the Roman power had melted to a shadow before it entirely disappeared; but Darius fell "from his high estate" when the throne of Cyrus shone with undiminished lustre. There is something, too, so august in the Persian name, something so chivalrous in the character of Alexander, and so miraculous in his exploits, that the whole is calculated forcibly to awaken those sentiments of admiration, which it is a chief object of fiction and romance to inspire. We have a splendid description previous to the battle of Issus of the Persian army, of which the *matériel* consisted of the sacred fire, borne on silver altars by three hundred and sixty-five magi, clothed in purple robes—the car of Jupiter and the Horse of the Sun—Golden chariots which conveyed the queen and princesses, and the Armamaxa of the royal household. Previous to the battle, Darius addressed his army in an animated harangue; in which he conjured them, by their household gods, by the eternal fire carried on their altars, by the light of the sun and memory of Cyrus, to save the name and nation of the Persians from utter ruin and infamy, and to leave that glory to their

posterity which they had received entire from their ancestors. The romance is now occupied with the events of the campaign, the stratagems resorted to by Oroondates to obtain interviews with Statira after her captivity, and the jealousy excited in her breast, and in that of her lover, by the artifices of Roxana.

After the death of Darius, Oroondates returned to Scythia, where, on account of his treason, he was imprisoned by his father, and the chief administration of affairs intrusted to a stranger, called Arsaces, a young man of unknown birth, but of distinguished wisdom and valour. Arsaces, however, having fallen into disgrace, Oroondates, at the end of two years, was released, and appointed to command an army, which was destined to repel an inroad of the Macedonians. This expedition was eminently successful, and, among the Greek prisoners, Oroondates discovered an eunuch, the confidant of Statira, who removed all his former suspicions as to the fidelity of that princess, but informed him, that while impressed with a conviction of his inconstancy, she had accepted the hand of Alexander. On receiving this information, the Scythian prince set out for Susa, where he had an interview and explanation with his mistress. Thence he departed for Babylon, where Alexander then held his court, in order to force him, by single combat, to resign Statira; and on his journey to that city he had met with Lysimachus on the banks of the Euphrates, as related in the beginning of this romance.

Lysimachus now commences the recital of his adventures, which, besides his warlike exploits in the service of Alexander, consist of his love for Parisatis, the sister of Statira; his rivalship with Hephestion, who obtained the princess by the interest of Alexander; the renewal of his hopes subsequent to the death of that favourite; and his pursuit of Perdiccas, (by whom he imagined the Persian princess had been destroyed,) till the period when his combat with that traitor had been interrupted by Oroondates.

Thalestris, queen of the Amazons, being at this time in search of a fugitive lover, whose delicacy had been wounded by her well-known embassy to Alexander, also arrives on the banks of the Euphrates, and prefaces the narrative of

her adventures by a recapitulation of the Amazonian history from the time of the Trojan war.

Berenice, the sister of Oroondates, who had been carried off by Arsacomes, one of her father's courtiers, is rescued by her brother from the power of this forward lover about the same period, and conducted to the royal receptacle on the banks of the Euphrates.

On the first arrival of Oroondates at the house of Polemon, two young women, in simple habits, who were called Cassandra and Euridice, resided in that habitation, but had subsequently disappeared. They were mistaken for common boarders by the princes; and their presence and departure excited no peculiar interest, till the arrival of a confidant of the Persian family, who came to acquaint Oroondates that the former of these ladies was the stately Statira, and the latter the peerless Parisatis. The names of Cassandra and Euridice, which they assumed, were those they had borne while in a private station, but which they had changed when their father mounted the throne of Persia, for the more regal appellations of Statira and Parisatis. These princesses had not, as was believed, fallen victims to the fury of Roxana and Perdiccas, but had been preserved by a stratagem of that general, who was enamoured of Statira, from the rage of Roxana; they had been secreted by him in the house of Polemon, but had afterwards been carried away by his orders, on pretence of a regard to their safety, before they could obtain an opportunity of disclosing their real quality to Oroondates.

For the deliverance of these princesses, preparations are now made by Oroondates, Lysimachus, and their adherents, against the party of Roxana and Perdiccas. In this contest, the chief support of the enemy was Arsaces. At length, however, this commander is severely wounded in single combat with Oroondates, and brought prisoner to the camp, where, during his recovery from his wound, he is discovered to be no other than Artaxerxes, prince of Persia, who was believed by Oroondates and the rest of the world to have perished in the battle with the Scythians. The adventures of Artaxerxes, which occupy a great part of the romance, have too close a resemblance to those of the principal character. He had only fainted from loss of

blood, and his life had been saved by a noble Scythian. After he had been cured of his wounds, he fell in love with Berenice, princess of Scythia. On account of the hostility of his family to that of his mistress, he assumed the name of Arsaces, and under this appellation he had performed distinguished services for her country, while his father's empire was subjugated by Alexander. The princess at length being carried off by that lover, from whose violence her brother had rescued her, Arsaces set out in quest of his mistress. In the neighbourhood of Babylon he learned that Berenice was detained in the camp of Lysimachus, and not knowing that her brother (who at this time did not bear the name of Oroondates) was there also, he had naturally enough associated himself to the party of Perdiccas. Now, however, he feels eager to co-operate with dearer friends, who, animated by this assistance, proceed to the assault of Babylon, where they understand that the Persian princesses are confined. In the first attack Oroondates is unfortunately taken prisoner. Perdiccas requires that he should be put to death, in order to aid his suit with Statira. This is opposed by Roxana, who demands, for similar reasons, that Statira should be sacrificed: an internal commotion arises between their partizans, and the besieging army, availing itself of this dissension, bursts into Babylon, discomfits both parties, and rescues the Scythian hero and Persian princess in the very crisis of their fate. Lysimachus is united to Parisatis. Oroondates, accompanied by his divine Statira, departs for Scythia, to the throne of which he had succeeded by the recent demise of his father. The Persian prince, renouncing for ever the name of Artaxerxes, espouses Berenice under that of Arsaces: being subsequently assisted with forces from his brother-in-law, he conquered many provinces, and became that great Arsaces who founded the empire of the Parthians.

Rousseau informs us, in his Confessions, that in his boyhood much time was devoted by him to the perusal of heroic romance.[1] He acknowledges that he and his father

[1] "Ma mère avait laissé des romans; nous nous mîmes à les lire après

used to sit up during night poring over the romances of d'Urfé, Scudéry, and La Calprenède of Oroondates, till warned by the chirping of the swallows at their window of the approach of day. Accordingly, many incidents of the Heloise may be traced in these romances. Thus in the Cassandra, with which we have been last engaged, there may be found the origin of that part of the Heloise, where St. Preux, while his mistress lies ill of the small-pox, glides into the room, and approaches the bed, that he too may partake of the infection and danger. Julia, when she recovers, is impressed with a confused idea of having seen him, but whether in a vision or in reality she cannot determine.

Calprenède, who wrote Cassandra, is also author of the romance of

Pharamond,[1]

which turns on the love of that founder of the French monarchy, for the beautiful Rosemonde, daughter of the king of the Cimbrians, and the cruel necessity to which he saw himself reduced, of defending his dominions from her invasions, and those formidable rivals she had raised up against him, who were enamoured of her beauty, or ambitious of the Cimbrian throne.

In this hostility she long, but unwillingly, persevered, on a scruple of conscience, as it had been enjoined her on his death-bed by her father, who was the mortal enemy of Pharamond; but she is at length pacified, on its being discovered that that monarch was not, as supposed, the murderer of her brother,—a belief which formed the chief cause of enmity.

Lee's tragedy of Theodosius, or the Force of Love, is taken from the romance of Pharamond. The story of

souper, mon père et moi. Il n'était question d'abord que de m'exercer à la lecture par des livres amusants; mais l'intérêt devint bientôt si vif que nous lisions tour à tour et passions les nuits à cette occupation. Nous ne pouvions jamais quitter qu'à la fin du volume. Quelquefois mon père, entendant le matin les hirondelles, disait tout honteux: 'Allons nous coucher, je suis plus enfant que toi.'"

[1] An English translation, by J. Phillips, London, 1677, fol.

Varaues, which forms the chief plot of that drama, may be found in the third book of the third part.

The whole romance, however, which bears the title of Pharamond, is not the work of Calprenède. He only wrote the seven first volumes, the remaining five having been added by Pierre de Vaumorière, who was also author of several romances of his own, as Le Grand Scipion, which is reckoned the best of his productions.[1]

It is no doubt extraordinary, that such tedious and fantastic compositions as the romances of Gomberville and Calprenède should have attained the popularity they so long enjoyed; but while readers could be procured, we cannot wonder that authors were willing to persist in this species of writing; for, as Dr. Johnson has remarked, "when a man by practice had gained some fluency of language, he had no farther care than to retire to his closet, let loose his invention, and heat his mind with incredibilities. A book was thus produced without the toil of

[1] This continuation occupies five volumes. The Abbé Lenglet (Bibl. des Rom. p. 64) considers it of fully equal merit with la Calprenède's work, while in the delineation of character he is superior to the latter, in Koerting's opinion. Somaize says: "Le continuateur est si bien entré en son [la Calprenède's] génie, qu'on ne s'apperçoit de la différence que parceque Vaumorière a surpassé la Calprenède par l'élocution, l'ordre et l'arrangement." See Koerting, p. 391. Pierre d'Hortigues, Sieur de Vaumorière (1610-1693) was driven to authorship by poverty, and published in 1656-1662 his first and chief work, Le Grand Scipion, which he thus named by analogy with Scudéry's "Grand Cyrus," and dedicated to the Princess Conti. It is, as its author describes it, "vn bel amas d'auantures d'Amour, de Guerre et de Politique," and a narrative of events in Spain and Africa from the termination of the second Punic War to the battle of Zama. The hero is Scipio (Prince Conti), and his attachment to Emilie (the Princess Conti), the chief theme, while, as in the works of la Calprenède, there are numerous minor episodes and love stories. Vaumorière lacks invention, but narrates skilfully what is little more than a reproduction of parts of la Calprenède and Scudéry's works. Vaumorière's last work of importance was Agiatis, Reine de Sparte, ou les Guerres civiles de Lacedemoniens sous les Roys Ag s and Leonidas (Paris, 1685, 2 vols.), of which an analysis is contained in the Bibliothèque Universelle des Romans, Amsterdam, 1778 (p. 160, etc). The work is dedicated to Mlle. de Scudéry, one of whose novels is stated in the epistle dedicatory to have been translated into Arabic. Vaumorière also wrote historical novels, Diane de France, etc., and a Histoire de la Galanterie des Anciens, Paris, 1671 and 1676.

study, without knowledge of nature, or acquaintance with life."

The most voluminous writer of heroic romance is Mlle. de Scudéry, whose numerous productions amount to near fifty volumes. Madeleine de Scudéry was born in 1607 at Havre, but came at an early period of her life to Paris, where she chiefly resided till her death, which happened in 1701, when she was in the ninety-fourth year of her age.

The Hotel de Rambouillet seems to have been the nursery in which the first blossoms of her genius were fostered; and it must be acknowledged, that if the succeeding fruits were not of the finest flavour, their bulk was such as almost to render competition hopeless. They at least procured her admission into all the academies where women could be received. She corresponded with Queen Christina, from whom she received a pension with marks of particular favour, and during several years her house was attended by a sort of literary club, which at that time seems to have been the highest ambition of the women of letters at Paris.

These honours did not preserve her, more than her brother, from the satire of Boileau. The pomp and self-conceit of the brother, and the extreme ugliness of the sister, furnished the poet with abundant topics of ridicule. The earliest romances of Mad. Scudéry were published under the name of her brother, and, in fact, he contributed his assistance to these compositions.[1]

[1] At first Madeleine aided her brother in his writing, and perhaps in this way acquired some of the mere formal art of composition, but subsequently these relations were inverted. Madeleine was in every case the inventor; she conceived the plan. Both, then, worked out the particulars in conversation. Madeleine penned the narrative, while Georges contributed occasional ideas or military descriptions. His name appeared on the title of Ibrahim, Cyrus, and Clélie.

The life of the "Vierge des Marais," as she was called, was as blameless as her books. "Although you have not written your books with an eye to the public," wrote Mascaron to Mademoiselle Scudéry, "I am pleased with the public for keeping you constantly in view and concerning itself about the employment of a leisure, of which, it seems to me, you owe some account to the whole world. Cyrus, Clélie, and Ibrahim supply my autumn reading. These works have ever the charm of novelty for me, and I discover in them so many things calculated to reform society, that I do not scruple to tell you that you will often find yourself side

It is said, that M. and Mlle. Scudéry, travelling together at a time when they were engaged in the composition of Artamenes, arrived at a small inn, where they entered into a discussion, whether they should kill the prince Mazares, one of the characters in that romance, by poison or a dagger; two merchants who overheard them, procured their arrest, and they were in consequence conducted to the *Conciergerie* but dismissed after an explanation. A similar story has been somewhere related of Beaumont and Fletcher. While these dramatists were planning the plot of one of their tragedies at a tavern, the former was overheard to say, "I'll undertake to kill the king." Information being given of this apparently treasonable design, they were instantly apprehended, but were dismissed on explaining that they had merely imagined the death of a theatrical monarch.

Ibrahim, ou L'Illustre Bassa,

first published in 1635.[1] The hero of this romance was grand vizier to Solyman the Magnificent. In his youth he had been enamoured of the princess of Monaco, but, overwhelmed with grief by a false report of her infidelity,

by side with St. Augustine and St. Bernard, in the sermons which I am preparing for the Court." In Clélie the author has treated of all that pertains to the condition of women in the world, and we find there under a more dispassionate form all the stormy discussions which have arisen in our day respecting the freedom of the fair sex (see Fournel, La Littérature Indépendante, etc., p. 166, quoted by Koerting, p. 400). Strong passion is not found in her works, which seem to offer a fair reflex of her experience and feelings, and it is improbable that she was ever deeply under the influence of love. A portrait of Mlle. de Scudéry has been drawn by her brother in the character Sapho, in Le Grand Cyrus.

Mlle. de Scudéry wrote numerous poems. Her verses, says Segrais (p. 51), are "assez coulans, et il y a toujours quelque pensée: elle ne m'écrit guère qu'elle n'en mêle quelques-uns dans ses lettres." Victor Cousin endorses this opinion. Some of her poems are contained in Mlle. de Scudéry, sa vie, sa Correspondance, avec un choix de ses poésies, 1873. See Koerting.

[1] 1635 is the date given by Segrais (p. 117); but the earliest edition known to bibliographers seems to be that of 1641. The work was republished in 1652, 1665, 1725. Englished by Henry Cogan, London, 1652, fol.; German, by Philipp Zesen, Der Färtige, 1645; Ital., Venice, 1684.

he had abandoned Genoa, his native country, and having travelled through Germany, embarked on the Baltic Sea to seek an honourable death in the wars of Sweden. This design met with an interruption which no one could have anticipated—he was captured by the Dey of Algiers, who happened to be cruizing in the Baltic in person! In recompense, however, of this disaster, his subsequent good fortune was equally improbable; for having been sold as a slave at Constantinople, and condemned to death on account of an attempt to recover his freedom, the daughter of Solyman happened to be at her window to witness the execution, and being struck with the appearance of the prisoner, not only procured his pardon, but introduced him to her father, who, after conversing a long while on painting, mathematics, and music, appointed him Grand Vizier. In this capacity he vanquished the Sophy or Shah of Persia, and made prodigious havoc among the rebellious Calenders of Natolia. At length, however, having learned that the rumour concerning the inconstancy of the princess was without foundation, he returned to Italy, and offered the proper apologies to his mistress; but, as he had only a short leave of absence, he again repaired to Constantinople. Thither he is shortly afterwards followed by the princess, of whom Solyman at first sight becomes so deeply enamoured, that soon after her arrival, the alternative is proposed to her of witnessing the execution of Ibrahim, or complying with the desires of the sultan. In this dilemma, the lovers secretly hire a vessel and sail from Constantinople. Their flight, however, is speedily discovered; they are pursued, overtaken, and brought back. The sultan now resolves to inflict both the punishments of which he had formerly left an option: the princess is condemned to the seraglio, and Ibrahim receives a visit from the mutes. Suddenly, however, Solyman recollects having on some occasion sworn that, during his life and reign, Ibrahim should not suffer a violent death. On this point of conscience the Grand Seignior consults the mufti, who being a man *plein d'esprit et de finesse*, as it is said in the romance, suggests, that as sleep is a species of death, the grand vizier might be strangled without scruple during the slumbers of the sultan.

At an early period of the evening, Solyman went to bed with a fixed design of falling asleep, but spite of all his efforts he continued wakeful during the whole night, and, having thus time for reflection, he began to suspect that the mufti's interpretation of his oath was less sound than ingenious. The lovers were accordingly pardoned, and a few days after were shipped off for Genoa, loaded with presents from the emperor.

Nothing can be more ridiculous than the conclusion of this romance, particularly the decision of the mufti, and the somniferous attempts of his master. The sudden revolution, too, in the mind of the latter, by which alone the lovers are saved, is produced by no adequate cause, and is neither natural nor ingenious. The whole romance is loaded with tedious descriptions of the interior of Turkish and Italian palaces, which has given rise to the remark of Boileau, that when one of Mad. Scudéry's characters enters a house, she will not permit him to leave it till she has given an inventory of the furniture. An English tragedy, entitled Ibrahim, or the Illustrious Bassa, is founded on this romance. It was written by Elkanab Settle, and printed in 1677.[1]

No hero of antiquity has been so much disfigured as Cyrus by romance. Ramsay, we have already seen (vol. ii. p. 348), has painted him as a pedantic politician. The picture represented in the

ARTAMENE, OU LE GRAND CYRUS,[2]

of Mlle. Scudéry, bears still less resemblance to the hero of Herodotus, the sage of Xenophon, or the king announced by the Hebrew prophets. The romance of which the Persian monarch is the principal character, is the second written by Mlle. de Scudéry, and, like Ibrahim, passed on its first publication under the name of her brother. It is

[1] The main fable of Ibrahim was dramatized by Georges de Scudéry in 1643; his tragedy, Axiane, is also drawn from the novel, and the episode of Mustapha and Geangir has been used by Magret and Belin.

[2] Paris, 1649-53; subsequent editions, Paris, 1654, 1656, 1658; Leyde, 1655, 1656. Louandre states that the book brought a net profit of 100,000 écus to the publisher, A. Courbé. (Koerting, p. 409.) An English translation, London, 1653, fol.

the longest of all the French heroic romances, and reaches ten octavo volumes and 6,679 pages.

Astyages, king of Media, perplexed by the disastrous horoscope of his grandchild Cyrus, ordered him to be exposed on a desert mountain.[1] Harpage, however, the officer charged with this errand, committed him to the care of Mitradate, a shepherd, by whom he was reared. He soon distinguished himself among his companions, over whom he exerted a sort of regal authority. By the confession of the shepherd, it was discovered that his foundling is the grandson of Astyages; but the magi being clearly of opinion that the sway he assumed over his companions, was the royal usurpation portended by the planets, Cyrus was sent for to court, and in this portion of the romance, some babyish anecdotes are related in the manner of Xenophon.

The constellations again became malignant, and Cyrus was banished to Persia. From this country he set out on his travels, bearing the assumed name of Artamenes, and under this appellation visited different towns of Greece, particularly Corinth, where he was magnificently entertained by the sage Periander and his mother. On his return to Asia he passed into Cappadocia, over which his uncle Cyaxeres, son of Astyages, then reigned in right of his queen. As this monarch, like his father, was understood to have a superstitious terror for Cyrus, the young prince was obliged to appear incognito. It was in a temple[2]

[1] See table of Aryan Exposure and return Formula No. X. Append. vol. i. The author tells the reader in the advertisement to vol. v. that she sometimes follows Herodotus and sometimes Xenophon, and the chronology and the personages agree with the Cyropædæa and the account in Herodotus. The latest translation of Xenophon's work which she could have used was that by Pyramus de Candolle, 1613, while Herodotus was first translated by Du Ryer in 1645.—KOERTING, p. 420.

[2] In the heroic novels temples were very generally the meeting place of friends or lovers, just as, it will be remembered, was the case in the Greek erotic romances, the influence of which is in this as in other features apparent. In the address to the reader prefixed to vol. i. of the Cyrus, the author says: "i'ay pris et . . . ie prendray tousjours pour mes vniques Modelles l'immortel Héliodore et le Grand Vrfé. Ce sont les seuls Maistres que i'imite, et les seuls qu'il faut imiter : car quiconque s'écartera de leur route s'égarera certainement." See vol. i. supp. note, p. 445.

of Sinope, the capital of Cappadocia, that he first beheld Mandane, the daughter of Cyaxares, and heroine of the romance, who came with her father and his magi to return thanks for the demise of Cyrus, who had been believed dead since his departure from Persia. Although engaged in this ungracious office, Cyrus became deeply enamoured of the princess, or, as the romance expresses it, was amorously blasted by her divine apparition.

Cyrus[1] was thus induced to offer his services to Cyaxares, in the contest in which he was then engaged with the king of Pontus, who had declared war, because he was refused the Princess Mandane in marriage. A soldier of fortune, called Philidaspes, but who afterwards proves to be the king of Assyria, also served in the Cappadocian army. He, too, was in love with Mandane, and between this adventurer and Artamenes there was a perpetual rivalship of love and glory.

Meanwhile intelligence arrived from old Astyages, that, in order to preclude all chance of the Persian family ever mounting the throne of Media, he had resolved again to marry, and that on reflection, the only suitable alliance appeared to him to be Thomyris, queen of Scythia. Artamenes is despatched by Cyaxares on an embassy, to propitiate this northern potentate. On his arrival, the queen unfortunately falls in love with him, which defeats the object of his mission, and he with difficulty escapes from her hands. He finds, on returning to Cappadocia, that his rival, the king of Assyria, had succeeded in carrying off Mandane, and had conveyed her to Babylon. Artamenes is placed at the head of the Cappadocian army, and marches against the capital of Assyria. The town is speedily invested, but when it is on the point of being captured, the king privately escapes, and, taking Mandane along with

[1] Cyrus is the great Condé, and Mandane Madame de Longueville; Crésus = Archduke Leopold; Feraulas = M. de Rohan; Les Egyptiens = les Lorrains; Princess of Salamis = Marquise de Sablé, etc. etc. The city of Artaxate = Paris, The Siege of Cumæ = siege of Dunkirk, battle of the Massagetæ = battle of Rocroy. M. Cousin praises the striking truthfulness of the descriptions of these engagements, etc. A full key to the work, preserved in the library of the Arsenal, has been printed by V. Cousin, as appendix to tom. i. of his La Societé française au xvii^e siècle d'après la Grand Cyrus, Paris, 1858. From it we have taken the above few names.

him, shuts himself up in Sinope. Thither Artamenes marches with his army, but on arriving before its walls, he finds the city a prey to the flames. Artamenes on seeing this, begins to expostulate with his gods, taxing them in pretty round terms with cruelty and injustice. The circumstances were, no doubt, perplexing, but scarcely such as to justify the absurdity and incoherence manifested in his long declamation. At length, however, he derives much consolation by reflecting, that if he rush amid the flames, his ashes will be mingled with those of his adored princess; a commixtion which, considering the extent of the conflagration, was more to be desired than expected. One of his prime counsellors perceiving that he stood in need of advice, now gives it as his opinion, that it would be most expedient to proceed in the very same manner they would do if the town were not on fire. The greater part of the army is accordingly consumed or crushed by the falling houses, but Cyrus himself reaches the tower where he supposed Mandane to be confined. Here he discovers the king of Assyria, but Mandane had been carried off in the confusion by one of the confidants of that prince. The rivals agree for the present to postpone their difference, and unite to recover Mandane. The subsequent part of the romance is occupied with their pursuit, and their mutual attempts to rescue the princess from her old lover, the king of Pontus, under whose power she had fallen, and who possesses the magic ring of Gyges,[1] which rendered its wearer invisible. We have also the history of the jealousy of Mandane, and the letters that pass from the unfortunate Mandane to the unfaithful Cyrus, and from the unhappy Cyrus to the unjust Mandane.

[1] Plato (De Rep. l. ii.) says that Gyges, having descended into a chasm in the earth, found a brazen horse, and, opening its side, perceived a man's corpse of gigantic stature, from a finger of which he took a brazen ring, which rendered him, when he put it on, invisible. By its means he entered the apartment of Candaules, King of Lydia, unseen, slew him, usurped his throne, and espoused his widow. Cf. Cicero, De Officiis, l. iii. c. 4, § 38. Mlle. Scudéry, says Koerting, doubtless derived the myth from Heliodorus, iv. 8, and viii. 9 (i. p. 27). as did also probably Ariosto (Orl. Fur. c. 11). Cf. Edelesland du Méril, Flo[i]re et Blanceflor, ed. 1856, p. clxii. The Tarnkappe, of the Nibelungenlied, and fern seed possess a similar virtue.

At length Cyrus succeeds in rescuing his mistress from the king of Pontus, and, as the Assyrian monarch was slain in the course of the war, he has no longer a rival to dread: his grandfather and uncle having also laid aside their superstitious terrors, he finally espouses the Princess Mandane at Ecbatana, the capital of Media.[1]

The episodes in this romance are very numerous, and consist of the stories of those princes who are engaged as auxiliaries on the side of Cyrus or the king of Pontus. This is the romance which has been chiefly ridiculed in Boileau's "Les Héros de Roman." Diogenes addressing Pluto, says, "Diriez vous pourquoi Cyrus a tant conquis de provinces . . . et ravagé plus de la moitié du monde?" "Belle démande!" replies Plato. "C'est que c'etoit un prince ambitieux. . . . Point du tout; c'est qu'il vouloit delivrer sa princesse qui avoit été enlevée. . . . Et savez vous combien elle a été enlevée de fois?—Où veux-tu que je l'aille chercher?—Huit fois.—Voilà une beauté qui a passé par bien des mains."

Clélie, ou Histoire Romaine,[2]

is a romance also written by Mlle. Scudéry, though it was originally published under the name of her brother, and began to appear a year before the completion of the preceding. It consists of ten volumes 8vo, of about eight hundred pages each, and was printed at Paris in 1656-1660, and again in 1666 and 1731.

[1] A fuller analysis of this romance will be found in Koerting, pp. 410-420. It is difficult in these times of "life at high pressure" to realize the favour which this long and tedious production enjoyed. Some explanation is, however, afforded by a passage in Mme. de Genlis' "De l'Influence des femmes sur la littérature française (Paris, 1811, i. p. 126). Women led a stereotyped and sedentary kind of life. Instead of singing, playing, and getting up concerts, they spent a great portion of the day at the embroidery frame, plying their needle in embroidery or tapestry, while one of the company read aloud. . . . It was the most natural thing in the world for them to renew the upholstery of mansion or castle, and there was no desire to be short of reading during these lengthy tasks. Those eternal conversations in the works of Mademoiselle de Scudéry which suspend the progress of the story and appear to us so unwarrantably irrevelant, were by no means unwelcome.—Koerting, p. 410.

[2] Translated by John Davies, Lond. 1656-61, and 1678, folio.

This work enjoyed for some time considerable reputation, but has finally acquired, and perhaps has deserved, the character of being the most tiresome of all the tedious productions of its author. It comprehends fewer incidents than the others, and more detail relating to the heart, and is filled with those far-fetched sentiments so much in fashion in the early age of Lewis XIV.

But what has chiefly excited ridicule in this romance, is the Carte du pays de Tendre[1] prefixed: in the map of this imaginary land, there is laid down the river D'Inclination, on the right bank of which are situated the villages of Jolis vers, and Epitres Galantes; and on the left those of Complaisance, Petits soins and Assiduités. Farther in the country are the cottages of Légereté and Oubli, with the lake Indifference. By one route we are led to the district of Desertion and Perfidie, but by sailing down the stream, we arrive at the towns Tendre sur Estime, Tendre sur Inclination, etc.

The action of this romance is placed in the early ages of Roman history, and the heroine is that Clelia who escaped from the power of Porsenna, by swimming across the Tiber. Aronce, the son of that monarch, is the favoured lover of Clelia, and his rivals are a young Roman, called Horace, King Tarquin, and his son Sextus. A great part of the romance is occupied with an account of the expul-

[1] This map was the idea of Chapelain, and may have been developed in the conversation of the Saturday reunions. See Cousin, La Société, etc. ii. 280. There were several imitations of this map, *e.g.* the Histoire du Temps ou Relation du Royaume de la Coqueterie, by the Abbé d'Aubignac, Paris, 1654; Carte de la Poesie, in the Mercure Galante of Jan. 1672; Carte du Pays de la Bragnerie, in Bussy-Rabutin's "Histoire Amoureuse des Gaules," Paris, 1665, and others mentioned in Louandre's "Conteurs français Contemporains de Lafontaine," p. 65.

More interesting and of some historical worth is the account which occupies sixty pages or thereabouts of vol. x. of the Palace of Valterre, which is really, according to the Bibl. des Rom. a description of the sumptuous château of Vaux-la-Vicomte, near Melun, on the banks of the Seine, built by the Financier Fouquet; the gardens and building were commenced in 1653. Lafontaine also describes this magnificent palace in his Songe de Vaux (1615-1680). Koerting, p. 440. Voltaire, too, notes in a letter to Madame Deffant of April 24, 1769, that "le Château de Villars, qui appartient aujourd'hui à M. le duc de Pralin, y est décrit avec la plus grande exactitude."

sion of the royal house, and the siege of Rome undertaken by the exiled family and their allies. During the continuance of the siege, Clelia resided in a secure place in the vicinity of the town, along with other Roman ladies, whose society was greatly enlivened by the arrival of Anacreon, who was escorting two ladies on their way to consult the oracle of Praeneste: though upwards of sixty years of age, the Greek poet was still gay and agreeable, and entertained the party as much by his *conversation*[1] as his *Jolis vers*. The romance terminates with the conclusion of a separate peace between the Romans and Porsenna, and the union of Clelia with his son Aronce.[2]

It is but a small part of the romance, however, which is occupied with what is meant as the principal subject; the great proportion of these cumbrous volumes is filled with episodes, which are for the most part love-stories, tedious, uninteresting, and involved. It is well known, that in the characters introduced in these, Mad. de Scudéry has attempted to delineate many of her contemporaries. Accordingly Brutus has been represented as a spark, and Lucretia as a coquette. One of the earliest episodes is that of Brutus and Lucretia, who carry on a sentimental intrigue, in the course of which Brutus addresses many love verses to his mistress, among which are the following:

[1] Should a history of conversation in France ever be written, observes Fournel (Litt. Indép. p. 171), Mlle. de Scudéry's romances would be entitled to the first place among the materials to be consulted for the seventeenth century; merits and defects are there presented as from the life. Mlle. de Scudéry was one of those whose sovereignty in this domain was incontestable. She possessed "la passion de la conversation," and had, says Victor Cousin, an extraordinary talent for carrying on dialogues replete with wit and taste. Her romances, indeed, may be regarded as spun out conversations, and the romantic incidents merely serve as points of connection or a framework for their production; and V. Cousin considers, as the most meritorious work of the author, the Conversations, drawn from her novels, which she published separately, viz.: Conversations sur divers Sujets, Paris, 1680; Conversations nouvelles sur divers sujets, Paris, 1684, Amsterd. 1682; Conversations Morales, Paris, 1686; Nouvelles Conversations de Morale, Paris, 1688; Entretiens de Morale, Paris, 1692. See Koerting, p. 402, etc. and supra, 267.

[2] A fuller analysis in Bibl. Univ. des Rom. 1777, Oct. ii. p. 5, etc.; and Koerting, pp. 422.

Quand verrai Je ce que J'adore
Eclairer ces aimables lieux ;
O doux momens—momens precieux,
Ne reviendrez vous point encore—
Helas ! de l'une a l'autre Aurore,
A peine ai Je fermé les yeux, etc.

But, if in this masquerade we cannot discover the age of Tarquin, we receive some knowledge concerning the manners and characters of that of Mad. de Scudéry. In the fraternity of wise Syracusans she has painted the gentlemen of Port Royal, and particularly under the name of Timanto, has exhibited M. Arnauld d'Andilly, one of the chief ornaments of that learned society. Alcandre is Louis XIV., then only about eighteen years of age, of whom she has drawn a flattering portrait. Scaurus and Liriane, who come to consult the oracle of Præneste, are intended for the celebrated Monsieur, and still more celebrated Madame Scarron, afterwards de Maintenon. In Damo, the daughter of Pythagoras, who undertook the education of Brutus, she has painted Ninon L'Enclos, who instructed in gallantry the young noblemen who frequented her brilliant society. Finally, she has described herself in the portrait[1] of Arricidie, who delighted more

[1] Free from egotism or over-estimation. (Koerting.) In allusion to these disguised portraits of contemporaries, Boileau says in a letter to Brossette of January 7, 1703 : " It is alleged that there is not a single Roman, man or woman, in this book but is moulded upon the character of some townsman or townswoman of the author's quarter. A key was circulated at one time, but I never troubled to get it. All I know is that the generous Herminius was meant for Pellisson, the agreeable Scaurus for Scarron, the gallant Amilcar for Sarrazin, etc. The editor of the Bibliothèque Universelle des Romans also mentions (vol. ii. p. 196, Oct. 1777) la Clef manuscrite de Clélie que nous possédons. There are no fewer than three hundred and seventy figures in the Romance, and there seems little doubt that all or nearly all were intended portraits, readily recognizable by contemporaries, a circumstance which doubtless gave these long-winded novels an interest which they cannot possess for us. In addition to those already mentioned Clélie is Mlle. de Longueville, and Cléonime, Fouquet. Notwithstanding the pedantic ridiculousness of its sentimental metaphysics, writes M. Godefroy, Clélie is worth study as a serious and curious book, dealing in a spirited and judicious way with all the questions concerning the condition of women in the world (see supra, p. 429), the rank allotted them by modern civilization, and the preservation of that rank entailed on them. The portraits and descriptions, which are objects of Boileau's mockery, have their value,

by the beauties of her mind than by the charms of her person. This incongruous plan of taking personages from ancient history, and attributing to them manners and sentiments of modern refinement, especially with regard to the passion of love, is repeatedly censured and ridiculed by Boileau in his Art Poetique :—

> Gardez donc le donner, ainsi que dans Clélie,
> L'air et l'esprit François a l'antique Italie ;
> Et sous des noms Romains faisant notre portrait,
> Peindre Caton galant et Brutus dameret.

The romance of

ALMAHIDE,[1]

also by Mad. Scudéry, is founded on the dissensions of the Zegris and Abencerrages (see supra, ii. p. 405, etc.), and opens with an account of a civil broil between these factions in the streets of Granada. The contest was beheld from the summit of a tower, by Roderic de Narva, a Spanish general, who had been taken prisoner by the Moors, and Fernand de Solis, (a slave of Queen Almahide,) who, at the request of the Christian chief, related to him the history of the court of Granada.

On the birth of Almahide, the reigning queen, an Arabian astrologer predicted that she would be happy and unfortunate, at once a maid and a married woman, the wife of a king and a slave, and a variety of similar conundrums. In order that she might avoid this inconsistent destiny, her father Morayzel sent her to Algiers, under care of the astrologer, who must have been the person of all others most interested in its fulfilment. The expedition falls into the hands of corsairs who scuttle the vessel, and sail off with Almahide to Origni, an isle off the Norman coast, where she grows up under the care of Dom

which Voltaire has appreciated. Clélie gives us portraits of all the people who made a noise in the world at the date its author lived (Cf. Borrommeo, supra, vol. i., p. 3). . . . Letter from Voltaire to Mme. Deffant, April 24, 1769.

[1] Almahide ou l'esclave reyne par Mde. Scudéry, Paris, 1660, 8 vols. See Bib. Univ. des Romans, 1775, Aout. pp. 155-214. An English translation, by J. Phillips, London, 1677, fol., and a German by F. A. Pernauern, Nürnberg, 1697.

Fernand, one of her attendants, who had been captured with her. Subsequently the pirates set sail for Constantinople, in order to sell Almahide to the Sultan. They are wrecked on the coast of Andalusia. Dom Fernand is separated from his charge, who was received in the palace of Dom Pedro de Leon, the duke of Medina-Sidonia, where a reciprocal attachment arose between her and Ponce de Leon, son of that nobleman, and she soon after won the affections of the marquis of Montemayor, heir of the duke d'Infantada, having in the meanwhile embraced Christianity.

At length the parents of Almahide, learning that she was in the palace of Medina Sidonia, sent to reclaim her, and she was accordingly delivered up to them. Ponce de Leon followed her to Granada, in the garb of a slave: in that disguise he got himself sold to Morayzel, the father of Almahide, who presented him to that lady. A similar stratagem was adopted by her other Spanish lover, who allowed himself to be taken prisoner in a skirmish with the Moors, commanded by Morayzel, who ordered him to be conducted to Granada, and presented likewise as an attendant to his daughter.

The dissensions which arose between the two lovers thus placed around the person of their mistress, are restrained by the prudence and temper of Almahide, but each watches in secret an opportunity of supplanting his rival.

Meanwhile Boaudilin, king of Granada, beheld his empire a prey to the factions of the Zegris and Abencerrages. As the monarch was of the former tribe, it was judged advisable, in order to heal the dissensions, that he should chuse a queen from among the latter. Unfortunately he was so deeply enamoured of Miriam, a woman of low birth, whom it would have been unsuitable to have raised to the regal dignity, that he refused to offend her by espousing another. In these circumstances, Almahide was requested to impose on the public, by performing for a season the exterior offices of queen. She readily consented to execute a part in this plan; but she had scarcely entered on the public performance of royalty, when the king fell in love with her pseudo majesty, and unex-

pectedly proposed that she should not confine herself to the discharge of the ostensible duties of her situation. This important change in the original stipulation was resisted by Almahide, on the ground that her heart was already engaged to another, and the romance breaks off with an account of some ineffectual stratagems, on the part of the king, to discover for whose sake Almahide rejected a more ample participation in the cares of royalty.

It will be perceived that the romance is left incomplete, and the part of which an abstract has been given, though published in eight volumes 8vo., can only be regarded as a sort of introductory chapter to the adventures that were intended to follow.

MATHILDE D'AGUILAR,[1]

the last romance of Mdlle. Scudéry, is also a Spanish story, and is partly founded on the contests between the Christians and Moors. The work consists of a sort of prologue or first part, 'les Jeux servant de Préface à Mathilde (omitted in the edition of 1736) and the narrative proper of the fortunes of the heroine. The prelude or prologue, is an imitation of the framework in which the Italian novels were so often set, and the tale itself illustrates in different ways the influence of the Italian writers upon the authoress.

Of the analogies that subsist between all the departments of Belles Lettres, none are more close than those of romance and the drama. Accordingly, as the Italian tales supplied the materials of our earliest tragedies and comedies, so the French heroic romances chiefly contributed to the formation of what may be considered as the second great school of the English drama, in which a stately ceremonial, and uniform grandeur of feeling and expression, were substituted for those grotesque characters and multifarious passions, which had formerly held possession of the stage. From the French romances were derived the in-

[1] Paris, 1667, 1 vol.; other editions, Villefranche, 1704; the Hague, 1736. Analysed in Koerting, pp. 453-457.

cidents that constitute the plots of those tragedies which appeared in the days of Charles II. and William, and to them may be attributed the prevalence of that false taste, that pomp and unnatural elevation, which characterize the dramatic productions of Dryden and Lee.

It appears very unaccountable that such romances as those of Calprènede and Scudéry, should in foreign countries have been the object of any species of literary imitation; but in their native soil the popularity of heroic romances, particularly those of Mdlle. de Scudéry, may, I think, be in some measure attributed to the number of living characters that were delineated. All were anxious to know what was said of their acquaintance, and to trace out a real or imaginary resemblance. The court ladies were delighted to behold flattering portraits of their beauty in Ibrahim or Clelia, and perhaps fondly hoped that their charms were consecrated to posterity. Hence the fame of the romance was transitory as the beauty, or, at least, as the existence, of the individuals whose persons or characters it pourtrayed. Mankind are little interested in the eyes or eye-brows of antiquated coquettes, and the works in which these were celebrated, soon appeared in that intrinsic dulness which had received animation from a temporary and adventitious interest. This charm being lost, nothing remained but a love so spiritualized, that it bore no resemblance to a real passion, and manners which referred to an ideal world of the creation of the author. The sentiments, too, of chivalry, which had revived under a more elegant and gallant form during the youth of Louis XIV. had worn out, and their decline was fatal to the works which they had called forth and fostered. The fair sex were now no longer the objects of deification, and those days had disappeared, in which the duke of Rochefoucault could thus proclaim the influence of the charms of his mistress:

> Pour meriter son cœur pour plaire a ses beaux yeux,
> J'ai fait guerre a mon roi, Je l'aurois fait aux Dieux.[1]

[1] The lines are Du Ryer's. La Rochefoucault wrote them beneath the portrait of Madame de Longueville. See Œuvres de la Comtesse de La Fayette, etc. Paris, 1804, vol. i., p. vii.—LIEB.

Besides, the size and prolixity of these compositions had a tendency to make them be neglected, when literary works began to abound of a shorter and more lively nature, and when the ladies had no longer leisure to devote the attention of a year and a half to the history of a fair Ethiopian.[1]

[1] Mdlle. Scudéry was also the author of a couple of stories—Célinte, Paris, 1661, pp. 390; and Célanire, Paris, 1669, 1671, and 1698, pp. 415. The novels of Scudéry (remarks Koerting, p. 405) like those of Camus, Gomberville, and La Calprenède, manifest no literary progress or development in their authors, and this phenomenon is a significant characteristic of the whole idealistic school, and an indication that it lacked in general the springs of fresh pulsating life; that its writers composed without drawing from the fund of their own intimate experiences, feelings, and observation—without projecting into their work their own individuality. Their romances are for the most part like the Greek tales, artificial products of the intellect, elaborated with wonderful niceties of style and composition rather than the genial production of imaginative conception. The first of Scudéry's books is at least as good æsthetically as any of her later works. This stagnation is in noteworthy contrast to the evolution of the modern English novel by Richardson and Fielding, for instance Clarissa Harlowe could no more have been written before Pamela, than Joseph Andrews before Tom Jones.—KOERTING, p. 405.

Among the numerous minor authors of the school of idealistic romance are several who may be briefly commemorated before we quit the subject. François Sieur de Molière et d'Essartines (born about 1600, killed 1623) published in 1620 a collection of stories under the title of "La Semaine Amoureuse," and subsequently one volume (books i.—iv.) of the half-pastoral, half-heroic romance La Polixène, or Les Advantures de Polixène (Paris, 1623), dedicated to the Princess Conti. The book was very popular, and a continuation was published in 1632, and another, Vraye Suite des Aduantures de la Polixène . . . suivie et concluë sur ses Memoires, in 1634. Sorel, who criticizes the work very unfavourably in his Berger Extravagant (l. xiii.), describes it as nothing more or less than an expansion of the Daphnis episode given at the beginning of vol. iii. of the Astrée. Sorel, however, believed he would have achieved better things if he had not, like Audiguier, prematurely met his death at the hand of one he believed his friend. This Audiguier was the author of Lisandre and Caliste, dramatized by Du Ryer in 1632, and Les Amours d'Aristandre et de Cléonice, noticed in Sorel's "Remarques," p. 495, etc. (See Koerting, pp. 381-384.)

François du Soucy, Sieur de Gerzan (born towards end of sixteenth century)first and most important romance, Histoire Afriquaine de Cléomede et de Sophonisbe (Paris, pt. I., 1627, pts. II., III., 1628). De Gerzan purposed to write romances, the scenes of which were to be the other three continents; the heroes he deals with are none other than Scipio, Alexander, Charles V., Henry IV., and Louis XIII., and his narrative is not

In addition to all this, the heroic romance, when verging to its decline, was attacked by genius almost equal to that by which the tales of chivalry had formerly been laughed out of countenance. Molière's "Précieuses Ridicules" appeared in 1659, when the heroic romance was too much in vogue to be easily brought into discredit; but the satire of Boileau, entitled Les Héros de Roman, Dialogue, though written about the same period, was not published till after the death of Mdlle. Scudéry, in 1701, by which time the reputation of her romances was on the wane, and was probably still farther shaken by the ridicule of Boileau. That poet informs us, that in his youth, when these works were in fashion, he had perused them with much admiration, and regarded them as the master-pieces of the language. As his taste, however, improved, he became alive to their absurdities, and composed the dialogue above-mentioned, which he declares to be "Le moins frivole ouvrage qui soit encore sorti de ma plume." In this work the scene is laid in the dominions of Pluto, who complains to Minos, that the shades which descend from earth no longer possess common sense, that they all talk galanterie,

to offend "a chaste and honorable ear." The chief materials of the romance are drawn from the Amadis and from the Greek erotic romances. The beginning is imitated from Heliodorus, and other features are borrowed from Iamblichus and Xenophon, diluted with a liberal amount of alchymical trash, vital elixirs, potable gold, concoctions for making the fair sex fair for ever, etc., much ridiculed by Sorel in his Polyandre, and by Cyrano in Voyage à la Lune. A German translation of the work by "der Färtige," *i.e.*, Philipp Zesen (1689)—Die Afrikanische Sophonisbe, Frankfurt, sold by Johann David Zunnern, 1674—was dedicated to Queen Christina of Sweden. An analysis of this version is given by Cholevius, p. 29. (See supra, vol. i., p. 20.)

It is unnecssary to do more than mention here De Gerzan's second romance, "Histoire Asiatique, de Cerinthe, de Calianthe, et d'Arténice (Paris, 1634). See Koerting, pp. 384-87. In 1633-1635, De la Serre published Clytie, ou le Romant de la Cour, dedicated to the Princess Conti, which attained considerable popularity, "notwithstanding the employment of Greek and Roman names for the characters (a practice from which even Molière in his ripest productions could not emancipate himself), Clytie is a love story of contemporary manners, with a tragic denoûment. The author writes almost exclusively for ladies, and is addicted to inserting moral and religious reflexions. He had indeed, he says in his preface to Pt. II., previously written only 'œuvres de piété.'" —KOERTING, p. 388.

and upbraid Proserpine with having l'air Bourgeois. During this conversation, Rhadamanthus announces that all hell is in commotion; that he had met Prometheus at large, with his vulture on his hand, that Tantalus was intoxicated, and that Ixion had just ravished one of the furies. Cyrus, Alexander, and other heroes, are summoned from the Elysian fields to quell the insurrection. They appear accompanied by their mistresses, and the satire on the heroic romances is contained in the extravagance and affectation of their sentiments and language.[1]

It seems unnecessary to search farther into the reasons of the decay of heroic romance, of which the temporary favour may to a modern reader appear more unaccountable than the decline. Similar causes contributed to render pastoral romance unpopular; and, except in the works of Florian, there have been no recent imitations, of any note, of that species of composition. Spiritual fictions, of which the object was to inculcate a taste for the ascetic virtues, came to be regarded as despicable, in consequence of the increasing lights of reason. Political romances had never formed an extensive class of fiction, nor, in modern times, have there been many imitations of such works as the Utopia or Argenis.

[1] The fiction of Boileau seems not less absurd than the works which he ridicules; but the classics were now coming into vogue, and a satire, composed after the manner of Lucian, was, of course, regarded as elegant and witty.

CHAPTER XIII.

FRENCH NOVELS.—FAIRY TALES.—VOYAGES IMAGINAIRES.

THE human mind seems to require some species of fiction for its amusement and relaxation, and we have seen in the above survey, that one species of fable has scarcely disappeared, when it has been succeeded by another. The decline of tales of chivalry produced those various classes of romantic composition with which we have been recently engaged, and the concurrent causes which hastened their decay, were indirectly the origin of those new sorts of fiction, which became prevalent in France towards the close of the seventeenth, and during the first half of the eighteenth century.

These, I think, may be reduced into *four* classes. 1. That which is founded on a basis of historical events, as the Exiles of the court of Augustus, and those numerous works concerning the intrigues of the French monarchs, from the first of the Merovingian race to the last of the Bourbons. 2. Novels, such as Marianne, Gil Blas, Heloise, etc., of which the incidents, whether serious or comical, are altogether imaginary. 3. A species of romance of a moral or satirical tendency, where foreigners are feigned to travel through the different states of Europe, and describe the manners of its inhabitants. This class comprehends such works as the Turkish Spy, and is partly fictitious and partly real. The journey and characters are the offspring of fancy, but a correct delineation of manners and customs is at least intended. 4. Fairy Tales, to which may be associated the French imitations of the Oriental Tales, and the Voyages Imaginaires.

1. The object of historical novels is to give to moral precept, the powerful stamp of experience and example.

It was supposed that the adventures of well-known heroes, though in some measure fictitious or conjectural, would produce a more powerful impression than the story of an imaginary personage. In most compositions of this description, however, we are either tired with a minute detail of events already well known, or shocked by the manifest violation of historical truth.

The intrigues, both amorous and political, of the court of France, have given rise to the greatest number of the compositions of this description, which appeared during the period on which we are now entering. As far back as the year 1517, a sort of historical romance was formed on the subject of Clotaire and his four queens;[1] but this style of writing does not appear to have been accommodated to the taste of the age, and a long period elapsed before it was imitated. About the middle of the subsequent century, M. de la Tour Hotman published the Histoire Celtique, in which, it is said, the principal actions

[1] The work meant is probably Jehan Bouchet's "Histoire et cronicque de Clotaire premier de ce nom. VII. roy des Frācoys et monarque des Gaules. Et de sa très illustre epouse madame Saincte Radegonde extraicte au vray de plusieurs cronicqs anticqs et modernes." Poictiers [1517]. This, however, is stated in the dedication to be only a translation of the legend of Saint Radegund. See Brunet, art. Bouchet (Jehan). —LIEB. Radegonde fell by lot to Clotaire, king of the Francs, among his portion of the spoils of war, after he and his brother had overrun and sacked Thuringia in 529. She was then eight years old, and Clotaire was so struck with her beauty that he had her instructed in all the culture then given to princesses, intending to include her among the number of his wives. She also learned Latin, delighted in books, and sought the converse of learned and pious ecclesiastics. She felt an intense repugnance for Clotaire, and upon the death of her brother, likewise his captive, who was put to death by the king, she fled, and, throwing herself at the feet of Medard, bishop of Noyon, besought him to give her the habit of a recluse, and dedicate her to God. She was pursued by the courtiers of Clotaire, who warned the prelate not to deprive the king of a wife solemnly united to him. Amid menaces, they even dragged him from the altar to the nave. Meanwhile Radegonde, who had taken refuge in the sacristy, threw over her royal robes a recluse's habit, and coming to Medard, who was now seated irresolute in the choir, thus addressed him: "If thou fear to consecrate me, and fear rather man than God, thou wilt have to render an account, and the shepherd will demand the soul of the sheep." Thus admonished, the bishop bestowed the necessary consecration, and Radegonde fled to Poitiers, where she founded the Abbey of Sainte Croix, and died in 587.

of the French monarchs are shaded, but so faintly and ambiguously, that those who are but moderately conversant in French history, cannot trace any correspondence in the incidents. At length, however, in 1695, appeared the Intrigues Galantes de la Cour de France, written originally by M. Sauval, and afterwards improved and enlarged by Vanel, by whom it was published. This work contains a history of the amours of the French sovereigns, from the commencement of the monarchy to the reign of Louis XIV. To a passion, which has, no doubt, especially in France, had considerable effect in state affairs, there is assigned throughout this work a paramount influence. It is represented as alone prompting the Merovingian family to unbounded atrocities, as the motive which stimulated Charles VII. to achieve the freedom of his country, and in future reigns as regulating the decisions of the cabinet, and distribution of the favours of the crown.

Besides this general history, the reign of almost every individual monarch has formed the subject of an amorous romance. We have Anecdotes de la cour de France sous le regne de Childeric, published in 1736, a work falsely attributed to Count Hamilton. The intrigues of the sanguinary and abandoned Fredegonde, the mistress of Chilperic, have formed the subject of many romances. Madame de Lussan wrote the Anecdotes de la cour de Philippe Auguste; Memoires Secretes des Intrigues de la cour de Charles VII.; Anecdotes de la cour de François le Premier, etc. The events of this prince's reign, so well calculated to make a figure in romance, have been the subject of other compositions of a similar description. Mad. Murat, author of the Fairy Tales, has written a novel entitled La Comtesse de Chateaubriant, who was the mistress of that monarch. Les Amours du Grand Alcandre, by the princess of Conti, details the unremitting gallantries of Henry IV., and has obtained considerable celebrity in France, either from the intrinsic merit of the composition, the interesting character of the hero, or the rank of its author. The works which regard the amours of Louis XIII., are, as might be expected, chiefly satirical. Those which relate to Louis XIV., are covered with a thick veil of fiction, which was rendered prudent by the recent nature of the intrigues,

and the existence of the persons concerned, or, at least, of their immediate descendants.

Other writers of this period have resorted to more ancient times. Les Femmes Galantes de l'Antiquité, by M. Roergas de Serviez, published in 1726, commences with the multifarious intrigues of the Pagan divinities. Whatever is marvellous in mythology has been retrenched, and its place filled up with amorous incident supplied from the fancy of the author. Io, Semele, etc. are the characters in the three first volumes; Sappho, and other females, who were content with mortal lovers, are exhibited in those that follow. As in the novels founded on French history, every incident in this work is attributed to love. Indeed, the author declares that it is his object to show, that the wonderful expeditions and incredible revolutions recorded in ancient history, had, in fact, no other spring than the resentment of a despised rival, or the dictates of an imperious mistress.

M. Serviez is also the author of Les Impératrices Romaines, in which he begins with the four wives of Julius Cæsar, and concludes with the nuptials of Constantine. Most of the anecdotes have some foundation in fact, but are amplified with circumstances feigned at the will of the author, who, if he wished to exhibit the enormities of vice in their greatest variety, and most unlimited extent, which may be presumed from his selection of such a subject, had little occasion to add the embellishments of fiction. This work was first published under the title of Les Femmes des Douze Cesars, but being afterwards continued, it was printed in 1728, by the name which it now bears.[1]

Of a similar description with this last-mentioned work, is the Exiles of the Court of Augustus, by Madame des Jardins, afterwards Mad. Villedieu.[2] In this romance, Ovid, of course, is a distinguished character. He is joined in his place of banishment by other illustrious Romans, who relate the history of their own misfortunes, and the

[1] The Lives and Amours of the Empresses Consorts to the first twelve Cæsars of Rome, translated by G. James. London, 1723, 8vo.

[2] The Unfortunate Heroes is the title of an English translation, published in 1679. The same authoress's "Secret History of the Court of Augustus Cæsar" was published in English in 1729.

incidents which had occurred in the capital during his exile.

All the works that have been mentioned are built on history, conjecture, and imagination. Most of them are full of gallantry, but the authors pretend that the cause of morality is aided by the reflections which result. There is little display of sentiment or character. Truth and fiction are unpleasantly blended. Nor are the deviations from the former compensated by the embellishments of the latter, and the reader finds it difficult to pardon the alterations in history, as he is not presented in exchange with incidents of which the decoration palliates the want of reality.

2. Though the celebrated novel,

La Princesse de Cleves,[1]

be in some measure historical, and of consequence partakes, especially in its commencement, of the nature of that class of works with which we have last been engaged, it may justly be esteemed the earliest of those agreeable and purely fictitious productions, whose province it is to bring about natural events by natural means, and which preserve curiosity alive without the help of wonder—in which human life is exhibited in its true state, diversified only by accidents that daily happen in the world, and influenced only by passions which are actually to be found in our intercourse with mankind.

In this point of view, the Princess of Cleves forms, as it were, an æra in literature. The writers of the Romans de longue haleine, and, indeed, most of the poetical love writers who were contemporary with them, seem rarely to have consulted, and consequently seldom affected, the heart. Their lovers appear more anxious to invent new conceits, than to gain their mistresses; and the mistresses,

[1] Published in 1677, or perhaps 1678, at Paris, under Segrais' name. Several English editions were published. The work may probably, conjectures Koerting, be to some extent indebted to H. de Perefixe's "Histoire du Roy Henry le Grand," Paris, 1662, for the historical portraits it contains. Analysed in Lotheissen, p. 250, and Koerting, p. 483.

indeed, are such, that quibbles, fustian, or metaphysical jargon, was all they had a right to expect. Madame de La Fayette,[1] the author of the Princesse de Cleves, at length

[1] Marie Madeleine Pioche de la Vergne (1634-1693) was the daughter of Aymar de la Vergne, governor of Havre. She was carefully educated under Menage, and Rapin, amongst others, and was one of the most brilliant of the *précieuses* of the Hotel Rambouillet. At the age of twenty-two she married François Motier, Count de la Fayette, by whom she had a son, whose education received her intelligent and devoted care. She was soon left a widow, and sought in solitude occupation for her meditative bent in the composition of novels which were to operate a revolution in the history of prose fiction. Segrais, a poet and writer of nouvelles, after being obliged to terminate his residence with Mademoiselle de Montpensier, became domesticated with Madame de la Fayette, who through him became acquainted with the character of the Spanish novels which he was then, like many other literary men of the time, engaged in translating or imitating. Zaïde, a Spanish story published in 1671, appeared, indeed, under the name of Segrais, who, however, disclaimed any hand in the work unless it were the arrangement. This story, however, does not differ essentially from the tales of Segrais either in manner or matter, the influence of Astrée and the Scudéry romances is distinguishable in it. The great merit of Zaïde is its style, which is easy, flowing and correct. It was not, however, her first essay, for her little nouvelle historique, La Princesse de Montpensier, had been published in 1660. La Fayette's earlier efforts did not therefore eclipse but rather continued the Scudéry character of fiction. The work which was at once to immortalize its author and initiate a new era in romance was the Princesse de Clèves, terminated in 1672, but published only on the 13th March, 1678. The book is a very small one, not amounting in size to a single volume of a modern English novel, and this must of itself have been no small novelty and relief after the portentous bulk of the previous romances. The principal personages are drawn from the author's own experience, herself being the heroine, her husband the Prince of Clèves, and La Rochefoucauld the Duke de Nemours, while other characters are identified with Louis XIV. and his courtiers by industrious compilers of "keys." If, however, the interest of the book had been limited to this, it would now-a-days have lost all its attraction, or retained so much at most as is due to simple curiosity. . . . Such charm as it has is derived from the strict verisimilitude of the character drawing, and the fidelity with which the emotions are represented. This interest may, indeed, appear thin to a modern reader fresh from the works of those who have profited by two centuries of progress in the way which Madame de La Fayette opened. But when it is remembered her book appeared thirty years before Gil Blas, forty before the masterpieces of Defoe, and more than half a century before the English novel properly so called made its first appearance, her right to the place she occupied will hardly be contested. Her pen was taken up in the next century by the Abbé Prevost and by Richardson, and from these three the novel, as opposed to the romance, may be said to descend. Madame de la Fayette

brought the human passions into play. Her heroes and heroines, indeed, are still princes and princesses, and the catastrophe of the piece is perhaps too much in the manner of the old school, but she has produced a work at once dignified and tender, full of interesting portraits and of pleasing incidents.

The scene of events is laid at the court of Henry II. of France, and the time at which they they are supposed to occur, is towards the conclusion of the reign of that monarch. The author begins with an account of the different personages of the court, and she delineates their characters, and unfolds their political views, with all the truth of history. Among those who appear in this romance, is Mary Stuart, the unfortunate queen of Scotland, and we are so accustomed to contemplate her in affliction and misery, that we feel a certain sympathy and satisfaction while viewing her in the gaiety and frivolity of youth.

Among the princes and lords at the court of Henry, the most distinguished for gallantry and personal attractions, was the duke de Nemours. His reputation in these respects was indeed so high, that an ambassador, despatched by Henry to congratulate Queen Elizabeth on her accession to the throne, found her so full of his fame, that the duke is exhorted by Henry to try his fortune with that queen. He accordingly sends a confidant to examine if there were

was on terms of friendship with La Rochefoucauld, Madame de Sevigné, and many of the foremost men of letters of her time. In particular, there is extant a large number of letters between her and Huet, Bishop of Avranches, one of the most learned, amiable, and upright prelates of the age. It should be added that a number of La Fayette's letters were recently discovered in the Government archives at Turin, which prove her to have filled the *role*, wholly unsuspected by her contemporaries, of political agent in the service of Savoy. (See A. D. Perrero, Lettere inedite di Madama di Lafayette, Torino, 1880, and Arvède Barine's "Mme. de Lafayette, d'apres des documents nouveaux," Revue des deux Mondes, 15th Sept. 1880.) It was on the appearance of Zaïde that Huet had the complaisance to write his excellent essay on the origin of romance. Besides her novels, Madame La Fayette is author of Memoirs of the Court of France, in 1688, &c., History of Henrietta of England, and Portraits of Persons about Court; works admired for the same graces of style and delicacy of sentiment which characterize her Zaïde and Princess of Cleves. Boileau called her "la femme de France qui avait le plus d'esprit et qui ecrivait le mieux." [Saintsbury—Godefroy—Koerting, Dunlop's note.]

any grounds of hope, and meanwhile goes on a visit to the duke of Savoy.

During his absence, a young beauty arrived at court, who surpassed all other beauties. She had been educated in a distant province by her mother, Madame de Chartres, a widow lady of the highest rank, of whom she was the only child, and had been inspired with the loftiest sentiments of purity, dignity, and decorum. On her arrival at court, her beauty, wealth, and rank, collect around her a crowd of the most distinguished aspirers. At length, by the advice of her mother, she fixes on the prince of Cleves, a young man possessed of many excellent qualities, who, without knowing of her rank and riches, had become enamoured of her charms at an accidental meeting. This prince, in gaining the hand of the fair bride whom he passionately adored, was not completely happy. He knew that she felt no other sentiments towards him than those of the highest respect and esteem, and, as there was thus something more than possession, which he did not possess, he enjoyed the privileges of a husband without ceasing to be a lover.

Meanwhile the plan of the duke of Nemours on the throne of England, seemed only to require his presence for its accomplishment; but, previous to his setting out for that kingdom, he returns to Paris to be present at the marriage of Claude of France. On his entrance into the ball-room, the king orders the princess of Cleves and the duke, who then met for the first time, to unite in a dance, without any previous introduction or information.

The duke immediately becomes deeply enamoured of the princess, and gives up all thoughts of England, and his former mistresses. He conceals, however, his passion from his most intimate friends; he avows it not even to the princess herself, but at the same time affords innumerable proofs of the greatness of his love and admiration; without offending the most timid delicacy, he makes it evident that there never existed a passion more violent or more capable of making the greatest sacrifices. This is exhibited by details, which form one of the most interesting parts of the romance, and are such as perhaps only a female writer could delineate so well. The princess of Cleves is involun-

tarily affected, and the death of her mother, which happened about this time, renders her more helpless. She finds, at length, that she can no longer flatter herself that the duke is an object of indifference to her, and that all she can now do is to avoid him as much as possible, and to live in a state of retirement from the world. [Pt. i.]

The prince of Cleves was much at court, was anxious to have his wife there also, and extremely averse to her indulging a fondness for seclusion. But as she was every day exposed to see the duke of Nemours at court, and even (as he was a friend of her husband) at her own house, she prevails on the prince to allow her to retire to the country. Accordingly she goes to Colomiers, a beautiful seat of the prince, at the distance of a day's journey from Paris. The duke of Nemours heard that she was there, and as his sister, the duchess of Mercoeur, lived in the neighbourbood, he resolves to pay a visit to his sister, accompanied by the Vidame de Chartres, who was his own most intimate friend, and a near relation of the princess of Cleves.

One day, while hunting, the duke separates from his attendants, and wandering in the forest, arrives at a pavilion in the vicinity of Colomiers; and having entered it, he sees, while examining its beauties, the prince and princess of Cleves coming towards it. From a certain timidity and consciousness, the duke, unwilling to be seen, retires to one of the chambers of the pavilion, while the prince and princess sit down in the portico without, and he is thus placed in a situation in which he could not avoid overhearing their conversation. The prince urges his wife to return to court; tells her that she is more melancholy than usual, and that some great change must have happened, or some important reasons exist, to induce her to shun the court. Urged at length in the strongest manner, and thinking that a direct acknowledgment would induce her husband to allow her to escape the perils which threatened her, she makes to him an avowal of her fears. She tells him that she wishes to avoid danger, in order that she might remain worthy of him. The prince is overwhelmed by this confession, for he had hitherto been chiefly consoled in thinking that if he was not passionately beloved, it was

because her heart was unsusceptible of passion.—"Et qui est il, madame, cet homme heureux qui vous donne cette crainte, depuis quand vous plaist il; qu'a t'il fait pour vous plaire; quel chemin a t'il trouvé pour aller a votre coeur? Je m'estois consolé en quelque sorte de ne l'avoir pas touché par la pensée qu'il estoit incapable de l'estre: cependant un autre fait ce que Je n'ay pû faire, J'ay tout ensemble la jalousie d'un mari et celle d'amant; mais il est impossible d'avoir celle d'un mari aprez un procedé comme le votre—mais vous me rendez maheureux par la plus grande marque de fidelité que jamais une femme ait donnée à son mari."

The prince, however, urges her in vain to reveal the object of her fears. "Il me semble, repondit elle, que vous devez estre content de ma sincérité; ne m'en demandez pas davantage, et ne me donnez point lieu de me repentir de ce que Je viens de faire: contentez vous de l'asseurance que Je vous donne encore, qu'aucune de mes actions n'a fait paroistre mes sentimens, et que l'on ne m'a jamais rien dit dont J'aye pû m'offencer." [Pt. iii.].

At length the princess is prevailed on to return to court, and her husband, who is still anxious to discover the object of her attachment and her dread, ascertains, by a stratagem, that it is the duke de Nemours. A variety of details is then given, all of which admirably contribute to the development of the story, but which it is impossible to abridge [Pt. iii.] After the tragical death of Henry, of which, and its political effects, there is an excellent account, the prince of Cleves and the duke de Nemours proceed to the consecration of the young king at Rheims. Meanwhile the princess of Cleves retires to her house at Colomiers [Pt. iv.]. There she is visited by a lady, who, on her return, describes to the queen, in presence of the prince of Cleves and duke de Nemours, the solitary life led by the princess, and the delightful evenings which they had been accustomed to spend in a beautiful pavilion in the forest. The duke, recollecting the place, resolves to go thither, in the hopes of having an opportunity of speaking with the princess: and the prince, who, from some questions which the duke had put to the lady, anticipated his intentions, determines to watch his conduct.

On the following day the duke obtains leave of absence, on pretence of going to Paris, but departs for Colomiers; and the prince, who had suspicions of this design, sends after him a gentleman, on whom he could rely. This emissary follows the duke to the forest, enters it, and, though now night, sees M. Nemours make his way over some high palisades into the garden of flowers, where the pavilion stood.—"Les palissades estoient fort hautes, et il y'en avoit encore derriere, pour empescher qu'on ne pust entrer; en sorte qu'il estoit assez difficile de se faire passage. Monsieur de Nemours en vingt à bout neantmoins: si-tost qu'il fut dans ce jardin, il n'eut pas de peine a demeler ou estoit Madame de Cleves; il vid beaucoup de lumieres dans le cabinet, toutes les fenestres en estoient ouvertes, et en se glissant le long des palissades, il s'en approcha avec un trouble et une emotion qu'il est aisé de se representer. Il se rangea derriere une des fenestres, qui servoient de porte pour voir ce que faisoit Madame de Cleves. Il vid qu'elle estoit seule; mais il la vid d'une si admirable beauté, qu'à peine fut-il maistre du transport que luy donna cette veuë. Il faisoit chaud, et elle n'avoit rien sur sa tete et sur sa gorge, que ses cheveux confusement r'attachez. Elle estoit sur un lit de repos avec une table devant elle, ou il y avoit plusieurs corbeilles pleines de rubans; elle en choisit quelquesuns, et Monsieur de Nemours remarqua que c'estoit des memes couleurs qu'il avoit portées au Tournoy. Il vid qu'elle en faisoit des noeuds a une canne des Indes fort extraordinaire, qu'il avoit donnée a sa soeur, a qui Madame de Cleves l'avoit prise, sans faire semblant de la reconnoistre pour avoir esté a Monsieur de Nemours Après qu'elle eut achevé son ouvrage avec une grace et une douceur que répondoit sur son visage les sentimens qu'elle avoit dans le coeur, elle prit un flambeau et s'en alla proche d'une grande table, vis-a-vis du tableau du siege de Mets, où estoit le portrait de Monsieur de Nemours; elle s'assit, et se mit à regarder ce portrait avec une attention et une reverie, que la passion seule peut donner.

"On ne peut exprimer ce que sentit Monsieur de Nemours dans ce moment. Voir au milie de la nuit, dans le plus beau lieu du monde, une personne qu'il adoroit, la

voir sans qu'elle sçeust qu'il la voyoit, et la voir tout occupée de choses qui avoient du raport a luy et a la passion qu'elle luy cachoit;—c'est ce qui n'a jamais esté gouté ny imaginé par nul autre amant."

While the duke advances to contemplate the princess more nearly, his scarf becomes entangled, and Madame de Cleves, turning at the noise that was occasioned, and half discovering the duke, immediately hastens to her female attendants, who were in an adjoining apartment. The duke hovers round the pavilion during the night, and returns in the morning to the village near the spot where the person employed to watch him was concealed. In the evening he again repairs to the pavilion, followed by the spy of the prince of Cleves. It is now shut, however, and Madame de Cleves is not there. During the remainder of the night the duke again wanders disconsolate, and only leaves the forest at the approach of day.

He who had followed the duke of Nemours returns to Rheims, and relates to his master the suspicious circumstances which had occurred. On hearing this intelligence, the prince of Cleves is immediately seized with a fever. The princess hastens to him, and an affecting conversation takes place. He informs her that her conduct has broken his heart, and though she, in some degree, succeeds in dispelling his suspicions, he soon after expires [Pt. iv.].

The grief of the princess is inexpressible. Meanwhile the duke of Nemours in many ways testifies the most timid, and respectful, and violent love. An interview and admirable conversation take place, in which the princess, after confessing her attachment, persists in the resolution of remaining unmarried; in the first place, because she must always consider the duke as in some degree the destroyer of her husband; and, secondly, because his love was so essential to her happiness, that she feared lest by marriage she might put an end to it, and, finally be tormented by his jealousy or coldness. She retires from court to her estates near the Pyrenees, where she falls into a long sickness. On her recovery she persists in the resolution of never again seeing the duke, or of hearing from him, and spends her time in exercises of devotion and charity.—"Elle passoit une partie de l'année dans cette

maison Religieuse, et l'autre chez elle; mais dans une retraite et dans des occupations plus saintes que celles des Convents les plus austeres, et sa vie, qui fut assez courte, laissa des exemples de vertu inimitables."

It will not perhaps, be possible to find in any other production a more exact delineation of love than in the romance of which this is the outline. The circumstance of a married woman being the object of it, would render the work exceptionable, were not this, in some degree, necessary to the nature and plan of the composition, and in order to show the triumph of reason and virtue over passion. The purity of heart and dignified conduct of the princess of Cleves are admirably delineated, and form a striking contrast to the gallantry and laxity [1] in manners of those by whom she is surrounded. Had the author of this work lived at a different period, probably no exceptionable sentiment would have been admitted, but in the age of Louis XIV., that monarch was considered as a model of perfection, and the faults and vices of his character were rendered fashionable. Some examples of this mode of thinking are exhibited in this work, and in particular a royal mistress seems to be regarded as a respectable and dignified character. For instance, the proud and virtuous Madame de Chartres speaks to her daughter in the following manner of the passion of Henry II. for the duchess of Valentinois:—"Il est vray que ce n'est ni le merite, ni la fidelité, de Madame de Valentinois, qui a fait naitre la passion du Roy, ni qui l'a conservée, et c'est aussi en quoy il n'est pas excusable; car si cette femme avoit eü de a jeunesse et de la beauté jointe à sa naissance; qu'elle eust eü le merite de n'avoir jamais rien aimé; qu'elle eust aimé le Roy avec une fidelité exacte; qu'elle l'eust aimé par raport à sa seule personne, sans interest de grandeur, ni de fortune, et sans se servir de son pouvoir que pour

[1] Fontenelle wrote of this novel: "Sans prétendre ravaler le mérite qu'il y a à bien nouer une intrigue, et à disposer les événements de sorte qu'il en résulte certains effets surprenants, je vous avoue, que je suis beaucoup plus touché de voir régner dans un roman une certaine science du cœur, telle qu'elle est, par example, dans la Princesse de Clêves." The only French novel of the seventeenth century comparable with the Princess of Cleves is, perhaps, André Marechal's "Chrysolite" (1627). See Koerting, p. 487.

des choses honnestes ou agreables au Roy meme; il faut avoüer qu'on auroit eü de la peine a s'empescher de louer ce Prince du grand attachement qu'il a pour elle." Notwithstanding this laxity with regard to royal gallantry, and which must have had its effect in private life, there is in the whole composition, in the sentiments and language of this romance, a certain chivalrous grandeur, joined to a certain delicacy of feeling and sentiment, which is extremely interesting. The historical details are usually correct, and the episodes are introduced with great art, and never disturb the effect of the main story. In short, this admirable work has all the dignity of the old romance, without its prolixity or ridiculous inflation,[1] and unites all the delicacy and minuteness of delineation of the modern novel to a certain feudal stateliness and majesty, such as, in a higher path of literature, appears in the works of Bossuet and Corneille.

Madame de La Fayette is also author of

ZAÏDE,[2]

a novel of considerable beauty and interest, and of a description resembling the Princess of Cleves, though, unfortunately, partaking somewhat more of the old school of fiction in its incidents and characters.

[1] The language, too, of this exquisite little narrative, like that in many of the old romances, is a calm, succinct, and simple recital. There is little in the way of plot or incident except the episode of a dropped letter, which occasions a considerable complication, and a vast amount of lying and counter-lying to defeat or cover the effect of its revelations. On the other hand, there are extensive passion, play of delicate feeling and polished conversation; and the minute, matter-of-fact language, without descriptions, embellishments, or comments in which they are narrated, or rather registered, recalls certain diplomatic reports, and possesses a realism and verisimilitude of its own. Her work is especially characterized by brevity; indeed she used to say: "Une période retranché d'un ouvrage vaut un louis d'or, et un mot vingt sols."

[2] Zayde, histoire espagnole, Paris, 1670, 12mo., 2 tom., published under name of Segrais, Lafayette's secretary. There have been several English editions.

Fuzelier's "L'Amour maître de Langue," comédie, is based on Zaïde, and the episode of Alphonse and Belasire has furnished Bret the subject of his Jaloux.—KOERTING, p. 482.

Gonsalvo, a Spanish grandee, disgusted with the treatment he had received at the court of Leon, the ingratitude of his prince, the treachery of a friend, and the infidelity of a mistress, retires into the wilds of Catalonia. He is accidentally received in the house of Alphonso, a grandee of Navarre, who was in retirement, on account of the misery he had occasioned himself, and those he most tenderly loved, by an extravagant and groundless jealousy. A community of wretchedness cements the friendship of Gonsalvo and Alphonso. They resolve to be unhappy together, and this residence gives the author an opportunity of contrasting the effects and force of the misery which results from the conduct of others, with that which is the consequence of our own.

One day, during his stay with Alphonso, Gonsalvo, while walking near the shore, perceives the wreck of a vessel, and at no great distance a woman lying insensible on the sand. She is conducted to the habitation of Alphonso, and soon after recovers. Between Gonsalvo and this lady, who proves to be Zaïde, a Moorish princess, and the heroine of the romance, a mutual passion arises. Residing on a desert shore, and ignorant of each other's language, their situation gives an opportunity for a singular painting of the emotions and intelligence of passion, which is infinitely more interesting than the subsequent adventures of the romance.

The story of Zaïde is somewhat inferior to that of the princess of Cleves, but these two works united may justly be regarded as forming a new æra in fiction, and as effecting the most fortunate revolution we have witnessed in the course of our survey. The novels of Mad. de Lafayette[1] were, according to the expression of Voltaire, "Les premiers où l'on vit les moeurs des honnetes gens et des aventures naturelles décrites avec grace. Avant elle

[1] Mademoiselle de Montpensier was the first novel she published; it was written at the age of six and twenty; and her second was La Comtesse de Tende. An analysis of the first is contained in Bibl. Univ. des Romans, 1775, Nov. p. 193-209; and the second was first published in the last century in the Mercure, and also unabridged in the Bibl. univ. des Rom., Jan. 1776.—KOERTING. The Bibliographie Universelle (t. xiv., Paris, 1815), sub. Fayette, mentions another novel, Caraccio, as existing in manuscript in the Duke de la Vallière's library.

on écrivoit d'un style ampoulé des choses peu vraisemblables." Accordingly, we shall find that henceforth the old romance was completely exploded. Writers of fictitious narratives were now precluded from the machinery of the chivalrous, and the expedients of the heroic romance. They could no longer employ giants or knights to carry a heroine away, or rescue her from captivity. They no longer attempted to please by unnatural or exaggerated representations, but emulated each other in the genuine exhibition of human character, and the manners of real life; and the approximation of their works to this standard came now to be regarded as the criterion of their excellence.

Subsequent to this important revolution in taste, the most celebrated novels which appeared in France are the Vie de Marianne, and Paysan Parvenu of Marivaux.[1] Of these the first, entitled:

Vie de Marianne.

has been deservedly the most popular. It is the display of the noble pride of virtue in misfortune, and the succour it at length receives from enlightened beneficence.

A coach, in which Marianne, the heroine of the work,

[1] Pierre Carlet de Chamblain de Marivaux (1688-1763), whose career is comparatively uneventful and unknown, is said to have produced his first play at the age of eighteen, and his dramatic industry was thenceforward considerable. He was in turn romancer, travesty writer and journalist. His dramas rather than his fictions procured him admission to the Academy in 1742. Marianne has been said to be the origin of Pamela, which is not exactly the fact. But it is certain that it is a remarkable novel, and that it, rather than the plays, gives rise to the singular phrase Marivaudage. The real importance of Marianne in the history of fiction is that it is the first example of a novel of analysis rather than of incident (though incident is still prominent), and the first in which an elaborate style, strongly imbued with mannerism, is applied to this purpose.—Saintsbury. A Short History of French Literature, Oxford, 1882, p. 419. Marianne was published in English in 1784, under the title of The Virtuous Orphan, or the Life of Marianne. London, 8vo.

Jean Fleury in his Marivaux et le Marivaudage, Paris, 1881, analyses Marianne at some length.

G. Larroumet, Marivaux, sa vie et ses œuvres, d'après de nouveaux documents, Paris, 1882.

was travelling, when only two or three years of age, with persons afterwards supposed to be her parents, was attacked by robbers, and all the passengers murdered, with the exception of this infant. The child is placed under charge of the curate of a neighbouring village, by whom she is brought up with much care and affection till her sixteenth year. At this period the curate's sister is called to Paris to attend a dying relative, and takes Marianne along with her, in order to place her in some creditable employment. During her stay in Paris, the curate's sister unfortunately falls sick, and dies after a short illness. By this time the curate had fallen into a state of imbecility, and his funds had been exhausted by the supplies necessary for his sister. It was, therefore, in vain for Marianne to think of returning to him, and she had no resource left but in the protection of a Religious, to whose care her friend had recommended her while on death-bed. The priest delivers her up to M. de Climal, in whose benevolence he placed implicit confidence, but who only extended his charity on such occasions for the most infamous purposes. Marianne is accordingly pensioned with Madame Dutour, a woman who kept a linen shop, and, during her residence there, the views of her hypocritical guardian are gradually developed. One day, while returning from mass, she accidentally sprains her foot, and being, in consequence, unable to proceed, she is conveyed to the house of M. Valville, who lived in the vicinity. Between this young gentleman and Marianne a mutual, and rather sudden, passion arises. M. de Climal, who was the uncle of Valville, accidentally comes into the apartment where his nephew was on his knees before Marianne. After her return to her former lodgings, Climal perceives the necessity of pressing his suit more earnestly, and Marianne, of course, rejects it with redoubled indignation. Valville, who had now discovered the place of her residence, enters one day while his uncle was on his knees before Marianne. After this, M. de Climal, despairing to gain the affections of Marianne, withdraws his support. The orphan now addresses herself to the Religious, who had originally recommended her to Climal; but, on visiting him, she finds that hypocrite along with the priest, endeavouring to persuade him that

Marianne had ungratefully mistaken, and would probably misrepresent, his motives. Our heroine then applies to the prioress of a convent; and a beneficent lady, called Mad. Miran, being fortunately present when she unfolded her story, she is, in consequence, pensioned at the convent at this lady's charge. Soon after, Mad. Miran mentions to Marianne that she had recently experienced much distress on account of her son M. Valville having lately refused an advantageous marriage for the sake of a girl who had one day been carried into his house, in consequence of an accident she had suffered on the street. Marianne does not conceal from her benefactress that she is the person beloved by Valville, nor deny that a reciprocal attachment is felt by her, but she, at the same time, promises to use every effort to detach him from all thoughts of such an unequal alliance. The protestations, however, of Valville, that any other union would be the ruin of his happiness, induce his mother to agree to his nuptials with Marianne. It is therefore arranged, for the sake of public opinion, that the circumstances of her infancy should be concealed. These, however, being discovered by the unexpected entrance of Mad. Dutour, at the first introduction of Marianne to the relations of Valville, the marriage, in consequence, meets with much opposition from the family of her lover. All such obstacles are at length surmounted, and everything seems tending to a happy conclusion; but severer trials were yet reserved for Marianne than any she had hitherto experienced. Valville suddenly becomes enamoured of another woman, and the novel terminates in the middle of the story of a nun, who purposes to expatiate on her own misfortunes, in order, by the comparison, to console Marianne for the alienation of the affections of her lover.[1]

[1] Of this story, analyzed in his Marivaux et le Marivaudage (p. 203, etc.), M. J. Fleury says: it is "un récit tout à fait à part, pour le fond et pour la forme. Ici plus de tatillonnage, plus de coquetterie dans le langage ni dans les actes, plus de ces réflexions dont Marianne abuse. C'est un récit simple, grave, ému, rapide, qui va droit au but et où le cœur est plus intéressé que l'esprit, du Prévost perfectionné du Marivaux sans Marivaudage." . . . "C'est un roman romanesque, accolé à un roman psychologique," and like the last part of Marianne when Mlle. de Marivaux was preparing to enter the cloister.

This story is productive of many very interesting situations, but, at the same time, it is not free from improbabilities. It is never very well explained why Marianne did not return to the curate, and the only reason which suggests itself to the reader, is, that for the sake of adventure it is necessary she should remain at Paris. Though possible, it is not very likely, that Climal should have entered the house of Valville while on his knees before Marianne; that Valville, in turn, should have detected his uncle in the same critical situation; that Marianne should have visited the monk at the moment when Climal was persuading him of her misconceptions; that Mad. Dutour should have come to dispose of some goods in the first and momentary visit of ceremony which Marianne paid to the relatives of Valville; and that Valville and his mother should have entered the chamber of the minister, when, at the request of these relatives, he was employing his authority with Marianne to make her renounce all thoughts of an union with Valville. Yet it is on these strange contingencies that all the incidents of the novel hinge. It was, I think, indelicate in Madame Miran, and improbable, when the other parts of her character are considered, to force the heroine to harangue her son on the impropriety of his passion. The attempt to conceal the circumstances of her infancy was hopeless and degrading; nor were those measures resorted to which could have given any chance of imposing on the public. The silence of Mad. Dutour, by whose inadvertence the discovery is principally made, ought at all events to have been in the first place secured.

But the principal defect of the story is, that it has been left unfinished, so that the mind remains disappointed and unsatisfied. Yet had the conclusion been as far inferior to the last half of the novel as that portion is to the first, the indolence of Marivaux has detracted little from his own fame, or the amusement of posterity.[1]

[1] A continuation, but not conclusion of Marianne (Suite de Marianne) was written by Madame Riccoboni (see infra, p. 471) who copied Marivaux's manner. Her style, however, has been often pronounced superior to his. See Julia Kavanagh, French Women of Letters, Lond. 1862. Part of Riccoboni's continuation first appeared in a repertory entitled: le Monde Comme il est, edited by Bastid, 1760-1761. It was, however, written ten years earlier. An analysis and criticism of the continuation

It is chiefly in what I have formerly styled the Ornaments of Romance that Marivaux excels. In portrait painting, indeed, he is unrivalled: he has drawn with inimitable art of distinction the natural goodness of Madame Miran, and the enlightened virtue of her friend Madame Dorsin. The character of Marianne is a mixed one. Vanity seems her ruling passion, but it is of a species so natural and inoffensive that it only excites a smile, and never raises contempt nor disgust, nor a wish for her mortification. The author is never so happy as when he exposes the false pretences of assumed characters, the insolence of wealth, the arrogance of power or grandeur, the devices of mere formal or exterior religion, and the dissimulation of friends. He has also well represented the harshness of benefactors, their still more revolting compassion, and the thin veil of delicacy which they sometimes assume. But of all subjects, he has most happily depicted the stupid curiosity and offensive kindness of the vulgar. He had an opportunity for this species of delineation in the character of Madame Dutour, who pierces the hearts of those she means to console and treat with cordiality. "Est il vrai," says her shop girl to Marianne, "que vous n'avez ni pere ni mere, et que vous n'etes l'enfant a personne? Taisez vous, idiote, lui dit Mad. Dutour qui vit que J'etois fachée; qui est ce qui a jamais dit aux gens qu'ils sont des enfans trouvés? J'aimerois autant qu'on me dit que Je suis batarde." It is well known that Marivaux preferred his character of Climal to the Tartuffe of Molière; but the delineations scarcely admit of comparison. The hypocrites in the novel and the comedy, as has been remarked in D'Alembert's *éloge* of Marivaux, are not of the same description. Climal is a courtly hypocrite, and accustomed to polished society: Tartuffe is a coarser and more vulgar character. The dying scene, in which Climal repents and makes atonement

is given by M. Fleury, Marivaux et le Marivaudage, Paris, 1881, p. 196, etc.

The second part of the Continuation first appeared in a volume of Madame Riccoboni's works. A douzième partie, where the Vie de Marianne is concluded, was also written, but this is not the work of Riccoboni.

to Marianne, is accounted the finest part of the work: he, indeed, utters the true and touching language of contrition, but, it must be confessed, he has too great a command of words for a person expiring of apoplexy.

The sentiments and reflections in this novel are very numerous, and turn for the most part on the secret tricks of vanity, the deceptions of self-love in the most humiliating circumstances, and the sophisms of the passions. Marivaux untwists all the cords of the heart, but he is accused of dilating too much on a single thought, and of presenting it under every possible form. His delineations, too, have more delicacy than strength. "Le sentiment," says D'Alembert, "y est plutot peint en miniature qu'il ne l'est à grands traits;" and according to the expression of another philosopher, "il connoissoit tous les sentiers du cœur, mais il en ignoroit les grandes routes."

A chief defect of Marivaux lies in his style; of this fault the English reader cannot be so sensible as his countrymen, but all French critics concur in reprobating the singularity and affectation of his idiom.

Another romance by Marivaux,

Le Paysan Parvenu [1]

resembles his Marianne (to which, however, it is wonderfully inferior) in many of its features. It would be difficult, however, to give any analysis of a work in which there are few incidents, and of which the chief merit consists in delineations of almost imperceptible shades of feeling and character.

The Abbé Prevost,[2] who holds the second rank among

[1] An English translation appeared in 1735.

[2] Antoine François Prevost d'Exiles was born at Hesdin, in Artois, in 1697. In his youth he twice entered into the order of the Jesuits, which he twice quitted for a military life. Tired with dissipation, he became, after the accustomed noviciate, one of the Benedictines of St. Maur. But scarcely had he taken the triple and irrevocable vow of chastity, obedience, and poverty, than he repented of his choice, and, disgusted with the restraint of the monastic profession, escaped into England, where he wrote some of his earliest works, and formed a tender connection, which removed him still farther from the bosom of the church.

French novelists, is as much distinguished for imagination, as Marivaux for delicacy and knowledge of the heart. He was the first who carried the terrors of tragedy into romance; and he has been termed the Crébillon of this species of composition, as he is chiefly anxious to appal the minds of his readers by the most terrifying and dismal representations. Thus, in his earliest production, the

By the mediation, however, of the prince of Conti, he was permitted to return to France, and soon after became the secretary and grand almoner of his patron. In this situation he continued busily employed in the composition of numerous writings of all descriptions, till, having imprudently contributed to the periodical productions of a journalist, who indulged in rather free remarks on the government and religion of his country, he was banished to Brussels. He was soon, however, recalled to France, and entered anew on those immense literary pursuits, of which the fruits were the Histoire General de Voyages, the translations of Richardson's novels, &c. The year preceding his decease, he retired from Paris to a small house at St. Firmin, near Chantilly. His death happened in the neighbourhood of this retreat, in the shocking and unheard-of manner thus related by his biographer: "Comme il s' en retournoit seul a Saint-Firmin, le 23, Novembre 1763, par la forêt de Chantilly, il fut frappé d'une apoplexie subite, et demeura sur la place. Des paysans qui survinrent par hazard, ayant apperçu son corps étendu au pied d'un arbre, le portèrent au curé du village le plus prochain. Le Curé le fit deposer dans song église en attendant la justice, qui fut appellée, comme c'est l'usage lorsqu' un cadavre a eté trouvé. Elle se rassembla avec precipitation, et fit proceder sur le champ par le Chirurgien, a l'ouverture. Un cri du Malheureux, qui n'etoit pas mort, fit juger la verité a celui qui dirigeoit l'instrument, et glaça d'effroi les assistans. Le chirurgeon s'arreta; il etoit trop tard, le coup porte etoit mortel. L'Abbe *Prevot* ne r'ouvrit les yeux que pour voir l'appareil cruel qui l'environnoit, et de quelle maniere horrible on lui arrachoit la vie."

He was, writes St. Beuve in his Portraits Littéraires, of facile and felicitous bent, of lucid and extensive knowledge, of vast memory, of inexhaustible productivity, of capacity suited alike to grave or amusing narrative, renowned for the beauties of style as well as for the vitality of his portraiture; his works even before they had attained their full florescence, were deemed by his contemporaries to constitute "les delices des cœurs sensibles et des belles imaginations." His novels, indeed, had a prodigious currency; they were spuriously imitated on all sides, sometimes, as in the case of Cleveland, continuations were published under his name; the demand of the book trade was for more of Prevost, as it had previously been for St. Evremond. Nor did he suffer the supply to slacken; his works considerably exceed one hundred volumes. See Ste. Beuve, L'Abbé Prevost et les Bénédictins in the Derniers Portraits, and Le Buste de l'abbé Prévot, in Causeries du Lundi, tom. ix.

MEMOIRES D'UN HOMME DE QUALITÉ,[1]

printed in 1729, the Marquis de * * * * having lost a beloved wife, retires to an insulated mansion in Italy, of which the walls and pavement are covered with black cloth, except where the garments of the deceased are suspended. A gold casket, containing her heart, is placed beside him. Here he remains by torch-light for many months, which he spends in gazing on the portrait of the departed object of his affections. From this habitation he launches at once into the gaieties of a Carthusian monastery, whence he is extracted by the Duc de * * *, who persuades him to accompany his son in his travels through the courts of Europe. The story of

MANON LESCAUT,[2]

containing the adventures of a kept mistress and a swindler, the most singular and interesting of the novels of Prevost, has usually been appended to the Memoirs of a Man of Quality, though it was written long after, and has also been published separately. It is the history of a young man possessed of many brilliant and some estimable qualities, but who, intoxicated by a fatal and almost irresistible attachment, is hurried into the violation of every rule of conduct, and finally prefers the life of a wretched wanderer, with the worthless object of his affections, to all the advantages presented by fortune and nature.

This young man, while at college, elopes with Manon Lescaut, the heroine of the novel, and from this disgraceful connection he is never reclaimed. His mistress, unable to bear the ills of poverty, and seduced by an extravagant vanity, procures her own maintenance, and that of her lover, by the most disgraceful expedients. Yet while betraying, she preserves for him the most ardent affection.

[1] English translation. London, 1770. 8vo. This lengthy work is ill-connected; it contains many incidents which had occurred in the life of the writer. It was very popular.

[2] Histoire du Chevalier Des Grieux et de Manon Lescaut. English translations, London, 1841 and 1851.

He, from corresponding motives of attachment, is induced to cheat at the gaming table, and to aid his mistress in extortion on her admirers; thus presenting in every situation the contrast of unworthy conduct and exalted sentiment. The author palliates the actions of his hero by painting in the warmest colours the matchless beauty and graces, and delightful gaiety, of Manon; and, by means of the same attributes, throws around her an enchantment, which never utterly forsakes her in the deepest abyss of vice and misery. An ill-concerted fraud at length gives the friends of her infatuated lover an opportunity of separating him from his mistress. She is sent along with other convicts to New Orleans, but her adorer resolves to accompany her across the Atlantic. In the new world she becomes as admirable for the constancy as she had formerly been for the warmth of her attachment, and the errors of an ardent imagination are represented as extinguished by the virtues of an affectionate heart. She rejects an advantageous alliance, and the companion of her exile having incurred the displeasure of the governor, she follows him to the wilds of America, where she expires. exhausted by grief and fatigue. Her lover returns to France.

It has been objected to the moral tendency of this work, that, spite of her errors and failings, the character of Manon is too captivating; but, in fact, in the early part of her career, she possesses a prodigious selfishness, and a selfishness of all others the most disgusting—the desire of luxury and pleasure, a rage for frequenting the theatre and opera; and it is for the gratification of such passions as these that she betrays and sacrifices her lover. It is only in the wilds of the western world that the aim of the author is developed, which seem to be to show, that there is no mind which a strong attachment may not elevate above itself, and render capable of every virtue. The defects of the novel are no doubt numerous, in point of morals, probability, and good taste, yet some portion of admiration must ever attend the matchless beauty of Manon, and some share of interest follow the exalted passion and self-devotedness of her lover.

A chief defect of the novels of Prevost consists in a perplexed arrangement of the incidents: he has an appearance

of advancing at hazard, without having fixed whither he is tending; he heaps one event on another, and frequently loses sight of his most interesting characters. These faults are less apparent in Manon L'Escaut than most of his other works, but are very remarkable in his Life of Cleveland and Dean of Coleraine,

Doyen de Killerine,[1]

the last in date of his three great novels. The last-named is modestly announced by the author as "Histoire ornée de tout ce qui peut rendre une lecture utile et agreable." It comprehends the story of a Catholic family of Ireland, consisting of three brothers and a sister, who pass over to France after the Revolution, in order to push their fortunes in that country. The dean, who is the eldest, though against this experiment, agrees to accompany his relatives, that they may receive the benefit of his wisdom and counsel, which he, on all occasions, most liberally imparts to them. Accordingly, the novel consists of the numerous adventures, embarrassments, and afflictions which this family encounters in a foreign land, and which chiefly originate in the singular beauty of the sister, the ambition of the second, and the weakness of the youngest brother. The dean, who is a Christian of the most rigorous virtue, is entirely occupied with the present and future welfare of his family. His admonitions, however, are so frequent and tedious, that, as the Abbé Desfontaines has remarked, he is as insufferable to the reader as to his brothers and sister.

Cleveland[2]

comprehends the romantic adventures of a natural son of Oliver Cromwell. In his youth he is brought up in solitude by his mother, and is neglected, or rather persecuted, by his father, for whom he early conceives an insurmountable aversion. At length he escapes into France, and his

[1] English translation, 12mo, 1715 and 1780.

[2] Fils naturel de Cromwell, ou le philosophe Anglais (1732-1739. 8 vols.). English translation, 1736, 12mo.

diffidence at his entrance into life, and the rise and progress of his first passion, are happily painted. He follows the object of his affections to the wilds of America, whither she had accompanied her father. There he is united to his mistress, and becomes the chief and benefactor of a tribe of savages, a novel situation, in which he has an opportunity of unfolding all the energies of his mind. An ill-founded jealousy, however, on the part of his wife, over which she brooded in silence for a long course of years, at length leads to new adventures, and to dreadful catastrophes. One of the most curious and interesting parts of the novel, is the episode concerning an almost inaccessible island in the neighbourhood of St. Helena, in which there was established a sort of Utopian colony, consisting of protestant refugees from Rochelle, who, harassed by a dreadful siege, and panting for a secure asylum, carefully concealed themselves in this retreat from the rest of the world.[1] This colony is visited by another natural son of Oliver Cromwell, who accidentally meets his brother Cleveland at sea, and relates to him what he had witnessed. On the whole, the adventures in this work are wild and incredible, but the characters are marked, impassioned, and singular.

The novels of Madame Riccoboni (Marie Jeanne Laboras de Mezières, 1713-1792), which were chiefly written about the middle of the eighteenth century, are distinguished by their delicacy and spirit. Of these compositions the style is clear and beautiful, and the reflections, though not so deep-sought as those of Marivaux, are remarkable for their novelty and justness, and the felicity with which they are

[1] Chamfort relates that Prevost only obtained the permission of the Chancellor d'Aguesseau to print the first volumes of this Romance upon the condition that Cleveland should become a catholic in the last volume. Prevost has left no fewer than 200 volumes, in which are amply displayed his erudition and imagination. While with the Maurist fathers he was employed upon that learned compilation, the Gallia Christiana. His Histoire d'une Grecque Moderne, two volumes of which were published in 1741, but which was never completed, is characterized by St. Beuve as a "Joli roman dont l'idée est aussi délicate qu'indéterminée." In 1764 was published a volume of Contes Aventures et faits Singuliers under his name. He published translations of Dryden's "All for Love," Richardson's "Pamela," "Clarissa," "Harlowe," and "Grandison."

expressed. Indeed, at every page we meet with happy phrases and sentiments, which we wish to retain and remember. The story of MISS JENNY SALISBURY is, I think, the most interesting and pathetic of her productions. It is the exhibition of female virtue in circumstances of the deepest danger and poverty, which seems to be a favourite subject with the French novelists.

LE MARQUIS DE CRESSY contains the picture of a man of rank and talents, but of unbounded ambition and worthless heart. He sacrifices the woman whom he loved, and by whom he was in turn adored, for the sake of a more advantageous alliance. She whom he chose as his wife is at last more unhappy than the mistress he had forsaken, and is driven, by the indifference and infidelity of her husband, to seek a voluntary oblivion of her misfortunes. The marquis was not so hardened as not to be rendered wretched by the misery he had dealt around him. "Il fut grand—il fut distingué—il obtint tous les titres, tous les honneurs qu'il avoit desiré: il fut riche—il fut elevé, mais il ne fut point heureux."

In the MYLADY CATESBY,[1] are exhibited the mental struggles of a woman who had been forsaken by a man she adored, but who now sought pardon and reconciliation. Her lover had been solemnly engaged to her in marriage, but, from a scruple of conscience, had chosen another woman. His wife being now dead, he had come to London, and anew solicited the hand of Lady Catesby. She, to avoid his importunities, retired to the country, and in her first letters to her friend, which form by much the best part of the work, she delineates with admirable spirit the characters of the individuals she met at the castles and manor-houses she visited. The novel, or rather story, of ERNESTINE (Histoire d'Ernestine), also possesses exquisite grace and beauty. The other compositions of Mad. Riccoboni, CHRISTINE DE SUABE, HISTOIRE D'ALOISE DE LIVAROT, etc., are, I think, considerably inferior to the productions that have been mentioned.[2]

[1] Lettres de Milady Juliette Catesby à Milady Henriette Campley. This and various others of Riccoboni's works have been translated into English.

[2] Other works of Madame Riccoboni are: Lettres de Fanny Butler à

Rousseau's

NOUVELLE HÉLOÏSE

is generally regarded as the most eloquent and pathetic of French novels; but it seems more deserving of admiration for the passion and feeling displayed in particular passages, than for the excellence of the fable. Events of the highest interest, which occur at the commencement of the work, serve to throw languor over the succeeding pages. The principal actions of the chief characters, on which the romance is founded, are altogether improbable, and not only inconsistent with the sentiments and passions elsewhere ascribed to these individuals, but repugnant to the ordinary feelings of human nature. Of this description are the marriage of Julia with Volmar, while she was yet enamoured of Saint-Preux—the residence of Saint-Preux with the mistress he adored, and the man she had espoused, and the confidence reposed in him by Volmar, while aware of the attachment that had subsisted between him and Julia. The author having placed his characters in this situation, extricates himself from all difficulties by the death of the heroine, who, according to the expression of a French writer, "Meurt uniquement pour tirer M. Rousseau d'embarras."[1]

Milord Charles Alfred; Lettres d'Adelaïde de Dammartin Comtesse de Sancerre à M. le Comte de Nancé; Amélie, Roman de M. Fielding, traduit; Suite de Marianne par Marivaux; L'Abeille; Lettres d'Elisabeth; Sophie de Vallière à Louise Hortense de Cantelen. She also translated several English plays. An edition of her collected works was published at Neuchatel in 1773.

[1] Rousseau (1670-1741) composed La Nouvelle Heloïse in a retreat in the charming valley of Montmorency, which the friendship of Madame d'Epinay had provided for him, but of which his touchy and fitful temperament did not long suffer him to avail himself. He sought in this occupation a refuge from the feverous passion which devoured him in his solitude, and hence it is that in this romance, writes M. Geruzez (Nouveaux essais d'Histoire Littéraire), "it is only landscape that is portrayed with entire veracity, and this because Rousseau had seen aright, and keenly appreciated the physical aspects of Nature; but the effects of the passions and all that relates to the world of reality are depicted without truth and without proportion. The personages and sentiments are purely products of imagination, which have their movement and play in a society forcibly conceived, not drawn from observation of life.

The pathos and eloquence of Rousseau, the delicacy of Mad. Riccoboni, the gloomy, but forcible paintings of Prevost, and the knowledge of human nature displayed in the works of Marivaux, have raised the French to the highest reputation for the composition of novels of the serious class. In many of these, however, though admirable in point of talent, there is too often a contest of duties, in which those are adhered to which should be subordinate, and those abandoned which ought to be paramount to all others. Thus, they sometimes entice us to find, in the subtilty of feeling, a pardon for our neglect of the more homely and downright duties, and lead us to nourish the blossoms of virtue more than the root or branches.

It was naturally to be expected, that while the more serious class of fictitious compositions was thus successfully cultivated, the more gay and lively productions of a similar description should not have been neglected. La Gaieté Françoise had become proverbial among all the nations of Europe, and, as the fictions of a people are invariably expressive in some degree of its character, corresponding compositions naturally arose. Of these, the most distinguished are the works of Alain René Sage (1668-1747), whose

Gil Blas

is too well known to require here any detail of those incidents, in which all conditions of life are represented with

Hence the ideas and persons of the narrative are correlated with a certain aptness, which begets the illusion of the reader who once suffers himself to be drawn into the author's artificial world, and such is the inevitable lot of the reader too young to know the real world or real passion. To the imagination of youth La Nouvelle Héloïse is true and striking; in maturer years, our experience of life makes us proof against such seduction, and we are astonished to find we can no longer read what we once devoured with avidity." The story terminated, Rousseau was not without scruples as to its morality; and indeed it formed the term of no slight transition from the dissertation on the bliss of ignorance and the innocence and purity of uncultured life, which its author had written for the Académie de Dijon in reply to its advertisement for a composition on the question: "Has the progress of the Arts and Sciences contributed to render life more pure or more corrupt?"

such fidelity and animation. The originality, however, of this entertaining novel has been much questioned, in consequence of its resemblance to the Spanish romance Marcos de Obregon, of which an account has already been given (see above, vol. ii. p. 330, etc.). Many of the stories in Gil Blas are also derived from the plots of Spanish comedies; but they have in turn suggested the scenes of many of our English dramas: Cibber's comedy She Would and She Would not, is taken from the story of Aurora, and Thomson's "Tancred and Sigismunda" is from the Mariage de Vengeance.

The leading idea of the

Diable Boiteux

is also borrowed from the Spanish, as the author indeed has acknowledged in his dedication. Part of the fiction, however, appears to have been originally drawn from the cabalistic work, entitled Vinculum Spirituum. The Asiatics believed that, by abstinence and particular prayers, evil spirits could be reduced to obedience and confined in phials. Accordingly, in the Vinculum Spirituum, which was derived from the east, it is said that Solomon discovered, by means of a certain learned book, the valuable secret of inclosing in a bottle of black glass, three millions of infernal spirits, with seventy-two of their kings, of whom Beleth was the chief, Beliar the second, and *Asmodeus*[2] the third. Solomon afterwards cast this bottle into a great well near Babylon. Fortunately for the contents, the Babylonians, hoping to find a treasure in this well, descended into it, and broke the bottle, on which the emancipated demons returned to their ordinary element. The notion of the confinement of Asmodeus in the glass bottle,[3] has been

[1] The first and second volumes were published in 1715, the third in 1724, and the fourth and last in 1735.

[2] Respecting the etymology of the name Asmodeus, which has been supposed by some to be the same with the Iranian Aêshma, see Benfey, Monatsnamen, p. 201; Windischmann, Zoroastr. Studien, pp. 138-147; Kohut, i. c. § 21-23; Gildenmeister in Orient und Occident, i. p. 745, 6.

[3] This is doubtless a tradition identic with the story of the Fisherman and the Genie of the Arabian Nights, introduced from the East to Spain by the Moors and finally acclimatized so as to find a place in

adopted in the Spanish work, entitled El Diablo Cojuelo,[1] written by Luis Velez de Guevara, and first printed in 1641. In that production, the student Don Cleofas having accidentally entered the abode of an astrologer, delivers from a glass bottle, in which he had been confined by the conjurer, the devil, called the Diablo Cojuelo, who is a spirit nearly of the same description as the Asmodée of Le Sage, and who, in return for the service he had received from the scholar, exhibits to him the interior of the houses of Madrid. Many of Le Sage's portraits are also copied from the work of Guevara; as, for instance, that of Donna Fabula and her husband Don Torribio—of the alchemist employed in search of the philosopher's stone, and the hypocrite preparing to attend an assemblage of sorcerers, which was to be held between St. Sebastian and Fontarabia. As in Le Sage, the Diablo Cojuelo unroofs one of the mad-houses (casa de los locos); but towards the conclusion of the work, he carries D. Cleofas beyond Madrid—he shows him the academies and convents in the vicinity, and transports him through the air to the provincial towns of Spain and the country-seats of its grandees.[2] Some of the

local legends, such as that in the opening portion of the story of the Devil's Mother-in-law, by Fernan Caballero [C. B. de Faber]. See a translation in Tales from Twelve Tongues, London, 1881.

[1] "El Diablo Coxuelo, verdades soñadas, y novelas de la otra vida, traducidas a esta Por Luis Perez de Guevara." I have three editions of this work before me (Madrid, 1733, Madrid, 1822, Burdeos, 1817), in which the author's name is given Luis *Perez* de Guevara. On the title-page of the greater number of editions, as far as I have been able to ascertain, the work is described as by Luis *Velez* de Guevara, which appears to be generally recognized as the name of the author. L. V. de Guevara has left numerous other works, so that the statement made by M. H. Reynald (in the introduction to his edition of Le Sage's "Diable Boiteux," Jouaust, Paris, 1880) cannot be correct.

[2] The work had doubtless a piquancy, now lost, owing to not a few allusions to contemporaneous events and persons. "It is known that the incidental story of an author marrying his washerwoman as the only way of paying her bill, is the real account of Dufresny. Again, the mistress who makes into curl papers the promise of marriage which one of her lovers had signed is the celebrated Ninon de l'Enclos; and Baron, the actor, who despite his old age persisted in playing youthful parts, is the butt of the satirical anecdote of the actor converted after death into a feature of the stage scenery. See H. Reynald, introduction, Diable Boiteux, Paris, 1880.

situations in the Diable Boiteux have also been borrowed from the Dia y noche de Madrid, by F. Santos. The story of Count Belflor has, in turn, evidently suggested the plot of Beaumarchais' drama, entitled Eugenio.

The Bachelor of Salamanca,

also written by Le Sage, possesses much of the same style of humour, which characterizes Gil Blas and the Diable Boiteux, though it is greatly inferior to either of these compositions. In this work, Don Cherubim, the Bachelor of Salamanca, is placed in all different situations of life—a plan which gives scope to the author for satire, as various as the classes of men with whom his hero at different times associates. The first part, in which he appears as a tutor, is by much the most novel and entertaining. Le Sage has there admirably painted the capricious and headstrong humours of children—the absurd indulgence of parents—the hardships, slavery, and indelicacy of treatment, so often experienced by a class of men to whom the obligations due have been in all countries too slightly appreciated.—"Si enim genitoribus corporum nostrorum omnia, quid non ingeniorum parentibus ac formatoribus debeamus? Quanto enim melius de nobis meriti sunt, qui animum nostrum excoluere, quam qui corpus."—(*Petrarc. lit.*)

Le Sage is also the reputed author of Estevanille Gonzales ou le Garçon de Bonne Humeur. The plan of this romance, and some of the incidents (although fewer than might be supposed from the correspondence of the titles), have been suggested by the Spanish work, Vida y hechos de Estevanillo Gonzalez hombre de buen humor compuesto por el mesmo, which was first printed at Brussels in 1640.[1]

During the minority of Louis XV., and the regency of that duke of Orleans who published the splendid edition of the Pastoral of Longus, the court of France assumed an

[1] Le Sage's influence on Smollett, who translated the work, may be regarded as at once the transition and connection between the earlier French romance and the modern English novel. See F. J. Wershoven, Smollett et Le Sage, Berlin, 1883.

appearance of gay and open profligacy, resembling that which half a century before had prevailed in England, in the days of Charles, and forming a striking contrast to the austere and sombre manners which characterized the latter years of the reign of Louis XIV. About that period, when libertinism had become fashionable from the sanction of the highest names in the state, CRÉBILLON, the son of the celebrated tragic poet of that name, became the founder of a new species of comic novel. His works enjoyed at one time a high but not a long-continued, nor deserved reputation. They chiefly owed their popularity to satire and personal allusions, and the elegant garb in which pictures of debauchery were attired. A great part of his Tanzaï et Nadéarné ou l'Ecumoire (1734) feigned to be translated from the Japanese language, was written to ridicule the disturbances occasioned by the disputes of the Jansenists and Molinists, and it also contains the allegorical history of the Bull *Unigenitus*, the subject of so much discussion and controversy during the regency of the duke of Orleans. In its more obvious meaning, it is the story of an eastern prince and princess, to whose mutual love and happiness continual obstacles are presented by the malevolence of fairies. The romance is occupied with the means by which these impediments are attempted to be removed, and of which the chief is the implement that gives title to the romance. In the episode of a mole, who had once been a fairy called Moustache, and who relates her own story, the author has ridiculed the affected style and endless reflections of Marivaux.

In the SOPHA, a spirit is confined by Brahma to that article of furniture, which gives name to the work. He is allowed to change the Sopha of residence, but is doomed to remain in a habitation of this nature, till emancipated by a rare concurrence.

AH QUEL CONTE! is the story of an eastern monarch, who was beloved by a fairy, the protectress of his dominions. In revenge for the neglect with which he treated her, she inspired him with a passion for a goose, whom he had met at a brilliant ball, attended by all the birds, of which there is a long description, and which, I suppose, is the origin of such productions as the Butterfly's Ball, the

Peacock at Home,[1] etc. Most of the birds prove to have been princes, princesses, or fairies, and the greater part of the romance is occupied with the adventures which led to their metamorphosis, in which there is no doubt a concealed meaning and satire, but which, to most readers of this country, must appear a mass of unintelligible extravagance.

In LES EGAREMENTS DU COEUR ET DE L'ESPRIT, the adventures of more than one individual of rank at the French court of that day are said to be depicted. This work comprehends the detail of a young man's first entrance into life, his inexperience and seduction, and the consequent remorse which holds out the prospect of his return to the paths of virtue. The plan of the author has been confined to the effects of love, or something resembling it, and the influence of the other passions has not been displayed.

Crébillon was imitated by M. Bastide, afterwards the conductor of the Bibliothèque des Romans; and also by Dorat, in his MALHEURS D'INCONSTANCE and in LES SACRIFICES DE L'AMOUR. The style of composition, however, introduced by Crébillon, was only popular for a moment, and fell into disrepute, when the manners of the French court became, if not more pure, at least less openly licentious.

An author who had already exhausted all the sources of tragic pathos and sympathy, also opened all the floods of satire and ridicule on the superstitions and despotism of his country. In most of the romances of Voltaire, there is a philosophical or moral object in view; but whether from this being the intention of the author, or from the reader being carried away by the poignant charms of his pleasantry and style, the full scope of the incidents is seldom perceived till the conclusion. The most frequent aim of this writer is to place in opposition, what ought to be, and what is; to contrast pedantry with ignorance—the power of the great with their unworthiness—the austerity of religious dogmas with the corruptness of those who inculcate them. MEMNON[2] is intended to show, that

[1] By Mrs. Michael Dorset.

[2] The story, Zadig, ou la Destinée, was first published under the title of Memnon.

it is folly to aspire to the height of wisdom, and Zadig, that the events of life are placed beyond our control. L'Homme au quarante écus was meant to ridicule the system of the economists, and Bacbouc to correct the disposition of the French nation, to behold every thing in a ridiculous point of view, of which among all his countrymen Voltaire was himself the most guilty. But, though the object of this celebrated author, and the charms by which his incidents are adorned, be peculiar to himself, there is seldom much novelty in the incidents themselves. In MICROMEGAS he has imitated an idea of Gulliver's Travels; in the Ingénu, the principal situation is derived from the Baronne de Luz, a romance by M. Duclos. The origin of almost every chapter in ZADIG may be easily traced; thus the story of Le Nez has been suggested by the Matron of Ephesus:[1] in Ariosto may be found Les Combats, or the story of the man in green armour, and in one of the Contes Dévots, that of the hermit and angel[2] introduced towards the conclusion; the pursuit of the bitch and horse is from the search of the Cynogefore, in the Soirées Bretonnes of Gueulette, who had it from an Italian work, Peregrinaggio de Tre Figliuole del Re de Serendippo. The tale, however, had been originally told in an Arabic work of the thirteenth century, entitled Nighiaristan, which was written to show the acuteness of the Arabian nation. In the Nighiaristan, three brothers, of the family of Adnan, set out on their travels. They are met by a camel-driver, who asks if they had seen a camel he had lost. One brother says that the animal was blind of an eye; the second that he wanted a tooth; the last that he was lame, and was loaded with oil on one side, and honey on the other. Being thus suspected of having stolen the camel, the brothers are sent to prison, and afterwards explain to the judge by what observations they had discovered all these circumstances. Another of Voltaire's novels, LA PRINCESSE DE BABYLON, has been suggested by a French tale, entitled Le Parisien et la Princesse de Baby-

[1] See supra i. 94-96, ii. 48, and Die Wanderung der Novelle von der treulosen Wittwe durch die Weltlitteratur, Von E. Grisebach, Berlin, 1887; also Graesse, Sagenk, p. 591.

[2] See supra ii. 263.

lone, inserted in La Nouvelle Fabrique des excellens Traicts de Verités par Philippe Alcripe.[1] The name here assumed is fictitious, but the author is known to have been a monk of the abbey of Mortemer, who lived about the middle of the sixteenth century. In his tale Le Parisien, etc., the beautiful princess of Babylon has a disgusting and unwelcome suitor in the person of the Sophi of Persia. The son of a French jeweller hearing of her beauty, sends her an amatory epistle, by means of a swallow, and receives a favourable answer by a similar conveyance; and this bird, which corresponds to Voltaire's phœnix, becomes the friend and confidant of the lovers. Afterwards the Parisian repairs to Babylon, and the princess, by feigning sickness, effects an elopement.

In CANDIDE, the most celebrated of Voltaire's romances, the incidents seem to possess more novelty. The object of that work, as every one knows, is to ridicule the notion that all things in this world are for the best, by a representation of the calamities of life artfully aggravated. It seems doubtful, however, how far the system of optimism, if rightly understood, is deserving of ridicule. That war, and vice, and disease, are productive of extensive and complicated misery among mankind, cannot indeed be denied, but another arrangement, it must be presumed, was impracticable; and he who doubts that the present system is the most suitable that can possibly be dispensed, seems also to doubt whether the Author of Nature be infinitely good.

The next class of fictions, according to the arrangement adopted, comprehends those works of local satire in which remarks on the history, manners, and customs, of a nation, are presented through the supposed medium of a foreigner, whose views are unbiassed by the ideas and associations to which the mind of a native is habituated.

Of this species of composition, the object is to show that our manners and arts are not so near perfection as self-love and habit lead us to imagine; and its form was adopted, that opinions, religious and political, might be broached with more freedom, by being attributed to out-

[1] Presumed to be a pseudonyme of *Philippe Le Picard.*

landish characters, for whose sentiments the author could not be held responsible.

The

TURKISH SPY [1]

seems to have been the prototype of this species of composition. According to some authors, it was written by an Italian, named Giovanni Paolo Marana, who, being involved in political difficulties in his own country, went to reside at Paris, and there wrote the Turkish Spy. It first appeared, it has been said (Mélanges de Vigneul-Marville), in the Italian language, and came out in separate volumes, towards the close of the seventeenth century. I certainly never saw the work in that language, and its Italian original is somewhat questionable. We are told, indeed, in Nichols' "Literary Anecdotes," that Dr. Manley was the original author, and that Dr. Midgeley, who pretended to have translated it from the Italian, having found it among his papers, appropriated the composition to his own use.

Mahmut, the Turkish Spy, is feigned to have been employed by the Porte to observe the conduct of the Christian courts, and is supposed to have resided at Paris from 1637 to 1682. During this period he corresponds with the divan, and also with his own friends and confidants at Constantinople. The work comprehends an infinite variety of subjects, but the information communicated is chiefly historical; the author principally discourses on the affairs of France, but the internal politics of Spain, and England, and the Italian states, are also discussed. In some letters he gives an account of battles, sieges, and other events of a campaign; descants on the conduct and valour of great captains, and on the fortune of war; in others he treats of court intrigues, and the subtilties of statesmen. When he

[1] L'Esploratore turco e le dilui relazioni segrete alla Porta ottomana, etc., Parigi, 1684. The work had appeared in 1664. The eight volumes of letters writ by a Turkish spy translated into Italian, from thence into English, 1734, 1753, 1770. The first four volumes had appeared in French before 1696. The Suite de l'Espion Turc, attributed to Ch. Cotolendi, appeared in 1696; by 1742 as many as fifteen editions had been issued. After 1696 the work began to be entitled "l'Espion dans les cours des princes chrétiens," etc.

addresses his friends and confidants, he amuses them with relations that are comical, affecting, or strange, the new discoveries in art and science, and those antiquarian researches, which, according to his expression, are calculated to draw the veil from the infancy of time, and uncover the cradle of the world. On religious topics he discourses with much freedom, and also on what he hears concerning the affairs of his own country,—the discontent and rebellion of the beys and bassas, the war with the Persians, and the amours of the seraglio.

The style of this miscellaneous composition is grave, sustained, and solemn, and pomp of expression is preserved, even in the gay and humorous passages. It has been objected to the author, that he treats of all things, but of nothing profoundly. A deep research, however, does not appear to have been his intention, nor is it very consistent with the plan of such a book as the Turkish Spy.

The work attributed to Marana was succeeded by the

Persian Letters

of Montesquieu (1689-1755), which is the most popular production of the class with which we are now engaged. Of this celebrated composition, the chief aim is to give ingenious pictures of the misdemeanours of mankind, and to attract the public attention to some important moral and political topics. The principal part of the work consists of the letters of two Persians, with whom, as the author feigns, he had become acquainted at Paris, and had received from them copies of their correspondence. Usbek, one of these foreigners, had fled from the envy and calumny of his countrymen, and, attended only by his friend Rica, had come to the west of Europe, allured by the pursuit of science. The style of the letters of these individuals, which are addressed to their eastern friends, is widely different. Those of Usbek, even when he writes concerning his seraglio, are philosophical and grave, those of Rica are more light and entertaining. In the correspondence of both, European customs and opinions are contrasted with those of Asia, and the vices and follies of the western world are attacked in an

oriental tone and manner. There are also a good many speculations on political economy, especially on the subject of population. In the letters of Usbek to his wives and dependents, there is painted a degree of jealousy of the former, and contempt of the latter, even when in his best humour, which I rather suppose must be strained and exaggerated. "Comment" (says he in a letter to one of his favourite women), "comment vous etes vous oublié jusqu'a ne pas sentir, qu'il ne vous est pas permis de recevoir dans votre chambre un Eunuque Blanc, tandis que vous en avez de Noirs destinés a vous servir:" he elsewhere expresses the utmost rage against his wives, because they complain, "que la presence continuelle d'un Eunuque Noir les ennuye;" he is thrown into despair by the following pieces of intelligence, communicated by his grand eunuch, "Zelis allant il y a quelques jours a la Mosque, laissa tomber son voile et parut presque a visage decouvert, devant tout le peuple.—J'ai trouve Zachi couchée avec *une* de ses esclaves, chose si defendue par les loix du Serrail." In writing to his eunuchs, he habitually addresses them, "Rebut indigne de la nature humaine;" and he reminds them, "Vous n'étes dans le monde que pour vivre sous mes loix, ou pour mourir des que Je l'ordonne—que ne respirez qu'autant que mon bonheur, mon amour, ma jalousie meme ont besoin de votre bassesse: et enfin que ne pourrez avoir d'autre partage que la soumission, d'autre ame que mes volontés, d'autre esperance que ma felicité." [Letter 16.] This Persian, however, is as extravagant in his commendations as his abuse. Thus, in a letter addressed to Mollak, the keeper of the three tombs, he asks him, forgetting, I suppose, that he was the keeper of these tombs, "Pourquoi vis tu dans les tombeaux, Divin Mollak?—tu es bien plus fait pour le sejour des etoiles: tu te caches sans doute de peur d'obscurcir le Soleil: tu n'as point de tâches comme cet Astre, mais comme lui tu te couvres de Nuages."

In the

JEWISH SPY,[1]

by the Marquis d'Argens, which followed the Persian

[1] Lettres Juives. The Jewish Spy, being a philosophical, historical, and critical correspondence by letters which lately pass'd between cer-

Letters, there is much sarcasm and invective; the author thinks strongly, but his style is ungraceful.

The

Peruvian Letters,[1]

by Madame de Graffigny, are somewhat different from the works of this class which I have hitherto mentioned. There is a private and domestic story, interwoven with reflections on manners, and, according to some critics, these letters should be accounted the earliest epistolary novel of France.

Zilia, a Peruvian virgin, when about to be espoused by the Inca, is carried off by the Spaniards. The vessel in which she was conveyed from America is captured on its passage by a French ship. From Paris she corresponds with her Peruvian lover, and expresses the effect that our most common arts and discoveries would have on one who had not been accustomed to them from infancy. The commander of the French vessel had conceived for his captive the most violent, but most generous attachment; he does everything in his power to facilitate for her an interview with the Inca, who, it was understood, had lately arrived in Spain. But the Peruvian monarch had already formed other ties; his religion and his heart were changed. He comes to Paris, but it seems to be only for the purpose of forsaking his mistress in form. Though abandoned to her fate, and disappointed in her dearest expectations, Zilia, pleading the sanctity of the engagements she had come under, from which the infidelity of the Inca could not absolve her, refuses to transfer to her European lover the hand that had been pledged to the Peruvian prince.

The Chinese Spy[2]

was written about the middle of the eighteenth century. It contains the letters of three Mandarins, who were commis-

tain Jews in Turkey, Italy, France, etc. London, 1729. D'Argens wrote also Chinese Letters. English translation in 1741.

[1] Lettres d'une Peruvienne. English translations, London, 1771, 1782, 1805, Avignon, 1818.

[2] L'Espion Chinois, ou l'envoyé secret de la cour de Pékin pour examiner l'état présent de l'Europe. By A. de Goudar. Cologne,

sioned by their emperor to examine into the state of the religious opinions, policy, and manners of the Europeans. The first of their number remains at Paris, or London, but one of the subordinate mandarins is despatched to Spain, and the other to the Italian states, whence they correspond with the principal emissary. In his despatches to China, the chief Mandarin enters at considerable length into the politics of France and England, and gives some account of the grand epochs of European history from the downfall of the Roman empire. The Italian traveller has merely exhibited a sketch of his journey, but has happily enough described the characteristic features of the petty states he visited; the eagerness of gain at Genoa; the splendid but empty pomp of Milan; the mystery and intrigues of Venice, and the desolation of Ferrara; with regard to the court of Turin, he humorously proposes to purchase it as an ornament for the cabinet of the Chinese emperor. There is a good deal of liveliness and *naïveté* in some of the remarks, and the mode in which things are viewed by these Mandarins: "Une chose surtout nous surprit etrangement; c'etoit de voir marcher de jeunes femmes decouvertes dans les Rues, sans qu'aucun homme les violat." And again, "Les Negocians d'Europe acquierent de grands biens, avec beaucoup d'aisance—voici comme ils amassent des tresors. On attire chez soi autant de richesses que l'on peut. Quand on en a fait une bonne provision, l'on ferme sa porte et l'on garde ce qu'on a: Cela s'appelle ici, faire Banqueroute."

Those works that have been just mentioned, gave rise to the more modern productions, L'Espion Anglois,[1] L'Espion Americain en Europe, and in this country to Goldsmith's "Citizen of the World."

1765, 1768, 1774. 6 vols. There was another Espion chinois (1745), a pamphlet which proved fatal to its author, Victor Dubourg, or De la Castagne, who was arrested at Frankfort, and confined in a cage at Mont St. Michel, where he died after a year's captivity. See M. Hatin, Bibliographie de la Presse, p. 59, a paper by M. E. de Robillard, in tome xxvi. of the Mémoires de la Société des Antiquaires de Normandie, and Barbier, Dictionnaire des Ouvrages Anonymes, art. Espion.

[1] L'Espion Anglois, ou correspondance secrète entre milord All'eye et milord All'ear. Londres, 1777-1785, 10 vols. By Pidanast de Mairobert.

In most of these compositions, particularly in the Chinese Spy and Persian Letters, everything is seen with a disapproving and satirical eye. This, however, may in some degree be considered as characteristic, since all men are in general disposed to prefer the customs and manners in which they have been educated; and accordingly every variation in the manners of another country, from those which existed in their own, is apt to strike them as a defect, more especially if the latter have been endeared to them by absence. On the whole, the idea of this species of writing must be considered as happy, since, besides furnishing an opportunity for *naïve* remark, and affording greater liberty of examining without offence, or even of contradicting generally received opinions, it presents in a new light objects formerly familiar. Hence we feel a species of pleasure similar to that which is derived from pointing out a well-known striking scene to a stranger, enjoying his surprise, and even in some degree sympathetically partaking of his wonder.

The fourth class of French fictions of the eighteenth century, recalls us from those works in which the real events of human life are represented, to incidents more stupendous, and enchantments more wonderful, even than those portrayed in the brightest ages of chivalry.

Men of circumscribed conceptions believe in corporeal and limited deities, in preference to one spiritual and omnipotent. They naturally attribute everything to direct agency—evil to malevolent, and good to beneficent powers. But, even when an infant people has believed in one supreme God, they have deemed all nature full of other invisible beings:—

> ——— Passim genios sparsere latentes,
> Qui regerent, motumque darent, vitamque foverent,
> Arboribus Dryadas, fluviorum Naiadas undis,
> Tum Satyros sylvis, et turpia numina Faunos.

These nymphs and dryads [1] of classical antiquity owed their

[1] Grove or tree nymphs were the Dryads, Hamadryads, or Alseïds. Further, antiquity revered the Oreads, or mountain nymphs, the

existence to the same principles of belief which afterwards peopled the elements with fairies, and adventures have been related concerning them which have a considerable analogy to that class of stories on which we are now entering. A scholiast on Apollonius Rhodius [ii. 479] relates, that one called Rhoecus, observing a beautiful oak ready to fall, ordered it to be supported. The nymph of the tree, whose existence depended on its preservation, unexpectedly appeared to him, and bade him demand from her whatever he pleased in return. This dryad being handsome, Rhoecus asked to be entertained as her lover, which she readily promised to her preserver, and soon after sent a bee to summon him: But the young man being engaged at the time, and provoked at its unintelligible buzz, drove the insect from him. The nymph, offended at this uncivil treatment of her ambassador, deprived Rhoecus of his sight. The ancients, too, had goddesses, who, like fairies, presided over infants at birth; and like fairies, the female deities of mythology, avenged themselves on those who treated them with disrespect, when they appeared in a degraded condition. Latona changed the rustics of Lycia into frogs, because they drove her from a fountain at which she attempted to slake her thirst, when flying from the rage of Juno [Ovid. Met. 6, 338, etc.]; and Ceres metamorphosed into a newt a saucy boy who mocked her, for the greed with which she supped some barley broth, when she came weary and in disguise to a cottage [Ovid. Met. 5. 450, etc.]. On the other hand, we are told by Palaephatus [c. 49], that Venus having appeared in shape of a deformed old woman to a poor ferryman, who was himself in the decrepitude of age, and being ferried over by him without reward, she converted him for this service into the beautiful youth so much beloved by Sappho.

Fairies of modern times are of different classes, and have been well divided into the Gothic and Oriental. The former

Limoniads, meadow-nymphs, the Limnads, or treacherous nymphs of lake and fenland, the Naiads, the Potamids, the Okeanids, and many others. The fairies and elves of non-classical mythology correspond in many respects to the Nymphs. See Val. Schmidt on Straparola, p. 200, etc., Grimm's "Teutonic Mythology," Halliwell, Illustrations of Fairy Mythology, etc.

were an appendage of the Scandinavian mythology, and had their origin in the wish to fill up the void and uniformity of external nature. Their attributes, like those of their eastern sisters, were supernatural power and wisdom, but they were malevolent and revengeful in disposition, and disagreeable in person. They inhabited the heath-clad mountains, the chill lakes, or piny solitudes of the north, and their lineal descendants were long in this country the objects of popular superstition.

The aërial beings, or Peris of the east, owed their imaginary existence to that warmth of fancy which induces us to communicate life to every object in nature. Beneficence and beauty were their characteristics. They lived in the sun or the rainbow, and subsisted on the odour of flowers. Their existence was not interminable, but was of unlimited duration.

A knowledge of these creatures of imagination, was introduced into Europe by the crusaders, and the Moors of Spain. Their attributes and qualities were blended with those of the northern elve, though, as in every other species of romantic fiction, the eastern ideas were predominant.

Hence, a being was compounded for behoof of the poets and romancers of the age, which, according to local circumstances, to the information or fancy of the author, partook more or less of the Oriental or Gothic ingredients.

The notion of fairies was preserved during the middle ages. They act a conspicuous part in the Fabliaux of the Trouveurs, as the Lai de Launval and Gruelan [Legrand, i. 165 and i. 195].[1] In the enumeration of the subjects of Breton Lais, contained in an old translation of Lai Le Fraine, we are told, that

"Many there beth of Faery."

Lancelot du Lac (i. 179), one of the most popular tales of chivalry, and in which the Lady of the Lake is the most interesting character, gave an *éclat* to the race of fairies in France.[2] In the subsequent romance of Isaië le Triste (i.

[1] Cf. also the Recueil de Marie de France, Paris, 1820, i. p. 202, and the Fairy Pari Banou of the Arabian Nights.

[2] See supra i. pp. 180 and 213, 220, etc.

212), we have already seen that they came to act a part still more important and decisive. The story, too, of

MÉLUSINE,

which was written about the close of the fourteenth century, is a complete fairy tale. It was composed by Jean d'Arras, at the desire of the duke de Berri, son of John, king of France, and is founded on an incident recorded in the archives of the family of Lusignan, which were in possession of the duke. In this story, a queen of Albania, who was endued with supernatural power, having taken umbrage at the conduct of her husband, retired with her daughter Mélusine, then an infant, to the court of her sister, the queen of the Isle Perdue. Mélusine, as she grew up, was instructed in the rudiments of sorcery; and the first essay she made of her new-acquired art, was to shut up her father in the interior of a mountain. The mother, who still retained some affection for her husband, sentenced Mélusine, as a punishment, to be, from the hips downwards, changed every sabbath into a serpent. This periodical metamorphosis was to continue till she met with a lover who would espouse her on condition of never intruding on her privacy during the weekly transformation; and she was prescribed on these days a course of salutary bathing, which, if duly persisted in, might ultimately relieve her from this disgrace.[1] Mélusine accordingly set

[1] V. Schmidt (notes to Straparola, p. 282) divides these transmutations into two categories, such as take place in obedience to some law or sentence on certain days, and others that are voluntary. To the first class belong such changes as that of Melusina, and Manto in Ariosto, Orlando Furioso, xliii., 78-80 and 98, which reads thus in Rose's version :—

> "O' the fairies I am one; with that to show
> Our fatal state, and what it doth import:
> We to all other kinds of ill below
> Are subject by our natal influence, short
> Of death; but with immortal being such woe
> Is coupled, death is not of direr sort.
> For every seventh day we all must take,
> By certain law, the form of spotted snake."

To the same category also belongs the fairy of the Countess d'Aulnoy's "Prince Lutin," the enchantress in the story of Robert, etc. In the

out in search of a husband, who would accede to these terms, and was in the first place received by the fairies of Poitou with due consideration. They introduced her to a nephew of the count of Poictiers, who espoused her on the prescribed conditions. He soon became a wealthy and powerful lord, by the machinations of his wife, who was particularly skilful in the construction of impregnable castles; and one, of which she was the architect, afterwards appertained to her descendants the family of Lusignan. At length a brother of the count persuaded him that Sunday was reserved by his wife as a day of rendezvous with a lover. The prying husband having concealed himself in her apartment, beheld his wife making use of the enchanted bath. As soon as Mélusine perceived the indiscreet intruder, she departed with a loud yell of lamentation. She has never since that period been visible to mortal eyes. We are, however, informed by Brantôme [Eloge de Louis II., Duc de Montpensier, cf. Moreri Dict. Histor. 4, 1094, and Dobeneck des Deutschen Mittelalters Volksglauben, i. 14], that she haunts the castle of Lusignan, where she announces by loud shrieks any disaster that is to befall the French monarchy.

same connection may be mentioned the legend of the Indian snake-catchers (Tharsander. Schau-Platz, v. ung., Meynungen, 2, 374), who make the snakes dance to the sound of their pipe. Upon certain magic words being uttered the head of a beautiful maiden issues from the snake's mouth, but is again swallowed. Cf. also one of Grimm's Tales (No. 220 of the Berlin edition of 1816). See also "The most pleasant and Delectable Tale of the Marriage of Cupid and Psyche. Done into English by W. Adlington of University College, in Oxford. With a discourse on the Fable by Andrew Lang, etc." London, 1887. The story of Ottomin and Odmina (Garbe, Danziger Sagen) seems related to this class of myth. The young knight Ottomin fell in love with the water fairy Odmina, who resided in a lake, and whom he often visited. One day as he took leave of her he swore to be faithful to her for ever, and she attached a bunch of sea-roses to his helmet, at the same time forbidding him to mention her name or their attachment to any one. When he came to the court the king marvelled at the unusual decoration he wore in his helmet. The king, who intended him to marry his daughter, questioned him about the roses, but finding he could obtain no answer, dismissed him in anger. On his way out Ottomin, however, met the princess, and was so wrought on by her beauty, that she obtained from him the information he had denied to her royal sire. But he had no sooner pronounced the name of Odmina, than the wreath withered away. The youth hurried off alarmed to the old trysting-place, but the fairy never again was visible to him.

The building she was supposed to have constructed was destroyed by the Duc de Montpensier, on account of its long and gallant resistance to his arms during the civil wars of France; but the family of Lusignan, till it sunk in that of Montmorenci-Luxembourg, continued to bear for its crest, a woman bathing, in allusion to the story of Mélusine.

Hitherto European fairies had not been sufficiently imposing in their attributes, nor gorgeous in their decorations, to attain universal popularity; but the Italian poets of the fifteenth and sixteenth centuries arrayed these creatures of imagination in all the embellishments which could be bestowed by poetical genius. They became more splendid and more interesting, and were prepared for that state in which they formed during some years a principal amusement of the most polished nation of Europe.

In the *Nights* of Straparola, which were translated from Italian into French with considerable embellishments, in 1585, we find examples not only of this mode of composition, but outlines of the best known and most popular of the Fairy Tales, as Le Chat Botté, Prince Marcassin, Blanchebelle, Fortunio, etc. (See above, vol. ii. p. 211).

The immediate forerunner and prototype, however, of the French Fairy Tales, was the

Pentamerone

of Signor Basile, written in the Neapolitan jargon, and published in 1672. This work is divided into five days, each of which contains ten stories. The third of the first day, which is slightly altered from the first of the third of Straparola,[1] may serve as an example of the close analogy that subsists between this work and the productions of

[1] "Basile, however, did not draw directly from Straparola, and was probably unacquainted with his work. The two authors have only four stories in common (Nos. 3, 14, 41, 45, Straparola's III., ix. 1, v. 2, vii. 5), and from a comparison it is clear that Basile wrote independently of Straparola."—Grimm, Kindermarchen, iii., p. 278, 2nd ed. Thirty-one of the tales of the Pentamerone have been translated into English by J. E. Taylor, London, 1848, the remaining nineteen were omitted as unsuitable for young readers, for whom the translation was mainly intended.

Perrault and his imitators. A poor countryman, who dwelt in the neighbourhood of Salerno, was as remarkable for the deformity of his figure as the dulness of his understanding. One day, while employed in making up fagots in a wood, he perceives three damsels asleep, and erects over them a sort of shed, to screen them from the rays of the sun. When they awake, they inform him he had unwittingly obliged three powerful fairies, and promise in return that he shall at all times obtain of them whatever he may desire. The first use he makes of this unlimited credit is to wish that one of the fagots may be transformed into a horse. While riding home, he is ridiculed on account of his grotesque appearance, by the young princess of Salerno, and he in revenge wishes that she may become pregnant. In due time she gives birth to twins, and the prince her father, being greatly incensed, orders an assemblage of the male inhabitants of his dominions, in expectation that the children from instinct will give some indication of their origin. To the astonishment of the court, the uncouth peasant alone receives their unwelcome caresses. He is in consequence sentenced to be drifted to sea in a hogshead, along with the princess and her family. During their voyage, she learns for the first time the story of the adventure with the fairies, and the origin of her pregnancy. On hearing this, she immediately suggests that it would be highly expedient to transform their present awkward conveyance into a more commodious vessel. The wish being formed, the hogshead is of course converted into an elegant and self-directed pinnace,[1] which conveys them to a delightful spot on the shore of Calabria. There, on the formation of a second wish, the boat is instantly changed into a magnificent palace. At the suggestion of the princess, her companion receives, by the same easy expedient, all possible graces of person and endowments of mind. Here the now happy pair spend many years of uninterrupted felicity; at length the prince of Salerno, being one day carried to a great distance while engaged in the pleasures of the chase, arrives accidentally at this delightful residence, and is there reconciled to his daughter.

[1] Cf. ii. p. 412, 13.

The fourth of the third day of the Pentamerone, is the origin of

L'ADROITE PRINCESSE,

the first fairy tale that appeared in France. This composition has been generally attributed to Charles Perrault,[1] and is placed in some editions of his works. It is dedicated to Madame Murat, afterwards so celebrated for her excellence in similar productions, and is intended to inculcate the moral, that Idleness is the mother of vice, and Distrust of security. These maxims are exemplified in the following manner:

A king, when setting out on a crusade, committed to a well-meaning fairy the charge of his three daughters, Nonchalante, Babillarde, and Finette, names which are expressive of the characters of the princesses. These ladies were shut up in an inaccessible tower, and, at the king's request, the fairy formed three enchanted distaffs; one was bestowed on each princess, and each distaff was fated to fall to pieces, when she to whom it was assigned did anything contrary to her reputation, of which it appeared to the king that his daughters could have very little opportunity.

At the top of the tower there was a pulley, by means of which the princesses let down a basket, to receive provisions and whatever else they required.

After a short stay in this solitude, the two elder sisters began to grow weary. One day they pulled up in the hamper an old beggar-woman, whom they observed at the foot of the tower imploring their assistance. Nonchalante hoped she would act as a servant, and Babillarde was anxious to have some new person to talk with. This mendicant proved to be a neighbouring prince, who was a great enemy of the king, and had assumed this disguise to avenge himself for certain injuries he had sustained. In prose-

[1] C. Perrault (1628-1703) was educated for the law, but in 1662 entered the Financial Department of State, was subsequently appointed Colbert's secretary for literature and art, and under the auspices of the same powerful patron elected into the Academy in 1671, where for the first time he introduced order into the affairs of that body.

cution of this plan, he made such assiduous court to the two elder sisters, that he soon effected the total destruction of their distaffs. Finette, whom he next importuned, eluded all his artifices: But while on death-bed, to which he was brought by the snares she laid for him, the prince made his younger brother swear to ask Finette in marriage, and murder her on the night of the nuptials.

Meanwhile the father arrived from his crusade, and immediately asked to see the distaffs of his daughters: Each in turn presented the still unbroken distaff of Finette, who had agreed to accommodate them with the loan of it for the occasion. But the king was not to be so easily satisfied, and, to the utter discomfiture of the guilty, demanded to examine them all at one view. The transgression of the elder princesses was thus detected, and they were sent to the palace of the fairy who framed the distaffs, where they were condemned, for a long course of years, the one to hard labour, and the other to silence. The rest of the tale is occupied with the devices by which Finette evaded the fate prepared for her by the younger brother of the betrayer of her sisters.

This tale, as already mentioned, is taken from the Pentamerone, and, I think, with little variation of machinery or incident, except that in the Italian work, instead of the distaffs, the princesses are presented with three rings, the brightness of which is the test of the possessor's chastity.

L'Adroite Princesse was succeeded by a volume of fairy tales

Contes de ma mere L'Oye.

unquestionably written by Perrault. It appeared in 1697, and is dedicated to one of the royal family of France, as written by Perrault D'Armancour, one of the author's children. All that is contained in each of these stories will be remembered by every one on the mere mention of their titles. La Barbe Bleue has a striking resemblance to the story in the Arabian Nights of the third Calendar, who has all the keys of a magnificent castle intrusted to him, with injunctions not to open a certain apartment; he gratifies his

curiosity, and is punished for his disobedience. It has been said, however, that the original Blue Beard was Gilles,[1] Marquis de Laval, a general in the reigns of Charles VI. and Charles VII., distinguished by his military genius and intrepidity, and possessed of princely revenues, but addicted to magic, and infamous by the murder of his wives, and his extraordinary debaucheries. La Belle au Bois Dormant seems to have been suggested by the sleep of Epimenides;[2]

[1] Gilles de Raiz was indeed burnt at Nantes in 1440 for having killed, not his wives, but a number of children, who had previously been victims to his turpitude. His family, according to Michelet, had, in order to avoid the stain of this disgrace, given him the name of the English partizan, Blue Beard.

Numberless variants of the legend, which resembles that of Theseus, and is at least as old, were spread throughout Europe in the middle ages, both in popular tales and hagiological literature. M. Dillaye gives one of these found by Grimm, and translated by M. F. Baudry under the title of L'Enfant de la bonne Vierge, Contes de Perrault, p. 219. The colour of Blue Beard's beard is, according to M. Dillaye, that intense sable that has in some reflections a bluish lustre like certain feathers, etc. Was not Bez, the Egyptian god of death and destruction, represented with a blue-coloured beard? writes M. Dillaye, who considers Blue Beard merely symbolizes the encroachment of the night upon the daylight, personified by his wife. Contes de Perrault. ed. Dillaye, p. 218. See, further, note to Ser Giovanni, iv., 1, p. 163.

[2] Jacob Grimm, however, in his preface to the German translation of Basile's "Pentameron" (Pt. I., p. xii.), considers the tale to have been derived from Perceforest (vol. iii., p. 127). Like the Peau d'Ane, the Belle au Bois dormant, says M. Dillaye (p. 212, Les Contes de Perrault, F. Dillaye, 1880), is also a personification of light, but is different in that it refers to a particular period. In the Belle au Bois dormant there are youth, love, and fecundation, three characteristics of the spring. Pricked by the spindle of time, the youth of the year falls asleep, and passes the winter in complete torpidity, to awake in the beams of the returning sun. Light and youth triumph over winter, and abandon themselves to love. Such a union cannot be fruitless. Dawn and day are born, and wax at the expense of the waning night. Nor has the allegory neglected this phenomenon. The queen-mother, seeking to devour her grandchildren (*petits enfans*) is merely the night, whose curtailed reign is too short to permit the execution of her project before the return of the sun.

Greek legend is no stranger to this temporary suspension of life. The Cretan poet Epimenides (B.C. 600) enters a cave, and sleeps there for fifty-five years, according to Diogenes Laertius. Is not Eurydice, snake-bitten and restored to the light of the sun by Orpheus, a form of this story? But nearer to us we find a direct ancestress of the Belle au Bois dormant in the Valkyrie Brynhild awakened by Sigurd from the sleep into which Odin had plunged her by pricking her with the svefnþorn

it is the best of the tales of Perrault, and first brought that species of writing into fashion. Le Chat Botté [1] is from the 1st of the 11th night of Straparola, where the cat of Constantine procures his master a fine castle, and the heiress of a king. Riquet à la Houpe is also from Straparola,[2] and the notion has been adopted and expanded by Madame Villeneuve, in the celebrated story La Belle et la Bête. In Le Petit Poucet,[3] the residence with the ogre is taken from Ulysses in the cave of Polyphemus, or the 4th story of the first young man in the Bahar Danush, and the mode of extrication, from the mythological fable of Theseus and Ariadne. To each of these tales a moral is added in bad verse, and some sort of lesson may, no doubt, be extracted from most of them; thus, the scope of Le Petit Chaperon Rouge is to warn young people to distrust flatterers; and that of Barbe Bleue to repress curiosity. In Le Maître Chat, ou Le Chat Botté, we learn that talents are equivalent to fortune; and from Le Petit Poucet, that, with spirit and address, the most defenceless of mankind may escape from the oppression of the most powerful.

The tales of Perrault are the best of the sort that have been given to the world. They are chiefly distinguished for their simplicity, for the *naïve* and familiar style in

(sleep-thorn), emblematic of winter. Spindles are an essential characteristic of all the wise women of antiquity among Teutons, Celts, and Greeks.—GRIMM. Teutonic Mythology, p. 419 and 1204.

Miss Frere found in the Dekkan an analogous story—Sourya-Bai—which would favour the supposition of an Indian origin for the tale. The same legend is found in the Chants and Chansons populaires des provinces de l'ouest, published at Niort by M. Jérôme Bujeaud.

[1] This is a very widely spread legend. Mr. Dillaye suggests that its origin is Egyptian, and draws an argument in favour of this supposition from the eastern name Carabas.

[2] Grimm looks upon this tale as an original invention of Perrault (Kindermärchen, Th. 3, p. 379, No. 7). This story, offering merely the dramatic development of the old belief that a maiden's kiss has virtue to transmute instantly a monster into a beautiful prince, has in M. Dillaye's opinion no mythic origin. M. Gaston Paris, however, considers the germ of the story to be Indian, and in this connection quotes an ancient form of the history of Koussa.—DILLAYE, Les contes de Perrault, 1880, p. 225.

[3] A learned paper on Le Petit Poucet, by M. Gaston Paris has been inserted in tome i., fasc. 4, of the Mémoires de la Société de linguistique de Paris.

which they are written, and an appearance of implicit belief on the part of the relater, which perhaps gives us additional pleasure, from our knowledge of the profound attainments of the author, and his advanced age at the period of their composition.

Soon after the appearance of the tales of Perrault, and towards the close of the reign of Louis XIV., the court of France assumed a serious and moral aspect, and it became fashionable to write libraries for the instruction and amusement of his young and royal descendants. At the same time there were a number of ladies of considerable rank and fortune, who lived much together, and cultivated literature with some success. Every one was tired of the long romances; they required too much time and application, and such novels as Marianne demanded too much genius for every lady of quality to attempt with any prospect of success. Fairy tales, like those of Perrault, were accordingly considered as best adapted to the entertainment and general reputation of the society.

The very circumstance, too, of such a man as Perrault having employed himself in this species of composition, rescued it from the imputation of childishness, with which it might have been otherwise stigmatized. That occupation could hardly be considered as a trivial employment for a woman of fashion, which had engaged the attention of a profound academician, and who had besides recommended this mode of writing to the female world, in the dedication to one of his tales:—

Les Fables plairont jusqu'aux plus grands esprits,
Si vous voulez belle Comtesse,
Par vos heureux talens orner de tels récits;
L'antique Gaule vous en presse:
Daignez donc mettre dans leurs jours
Les Contes ingenus quoique remplis d'adresse,
Qu'ont inventé les Troubadours;
Le sens mysterieux que leur tour enveloppe
Egale bien celui d'Esope.

The Countess D'Aulnoy,[1] Madame Murat, and Made-

[1] Marie-Catherine Le Mothe (*née* Jumelle de Barneville), Countess d'Aulnoy (1650-1705), to the advantages of noble birth and alliance united those of beauty and wit. She was distinguished for the elegance

moiselle de la Force, who were nearly contemporaries, and wrote in the very commencement of the eighteenth century, were the ladies chiefly eminent for this species of composition. In the tales of Perrault, the decorations of marvellous machinery are sparingly employed. The moral is principally kept in view, and supernatural agency is only introduced where, by this means, the lesson meant to be conveyed can be more successfully inculcated. But the three ladies now before us seem to have vied with each other in excluding nature from their descriptions, and to have written under the impression, that she must bear away the palm whose palace was lighted by the greatest profusion of carbuncles (see notes, i. pp. 307, 334, 408, 473, and ii. p. 22), whose dwarf was most diminutive and hideous, and whose chariot was drawn by the most unearthly monsters. Events bordering on probability were carefully abstained from, and the most marvellous thing in these tales, as Fontenelle has remarked, is, when a person shipwrecked in the middle of the ocean has the misfortune to be drowned.

The tales of the Countess D'Aulnoy, who is the most voluminous of all fairy writers, want the simplicity of those of Perrault, but possess a good deal of wit and liveliness. Her best stories are L'Oiseau Bleue, and Le Prince Lutin, which is perhaps the most airy and sprightly tale in the Bibliothèque Bleue. She has also written La Belle aux Cheveux d'or, Le Rameau d'or, and Gracieuse et Percinet, which seems to have been suggested by the tasks imposed on Psyche, in the story of Cupid and Psyche in Apuleius. A good many, as Fortunée, Le Nain Jaune, La Biche au Bois, are introduced as episodes of two Spanish novels, entitled Ponce de Léon, and Don Ferdinand de Toledo, of which the first is a most beautiful and romantic story. Still more numerous are the tales inclosed in the frame of a story, entitled Le Gentilhomme Bourgeois, of which La Chatte Blanche is the best, though also the most

of her manners and talents for conversation. She wrote, besides her Fairy Tales, which alone are of value (Saintsbury, p. 326), Mémoires de la Cour d'Espagne, Memoires de la Cour d'Angleterre, and the novels Avantures d'Hippolyte, Comte de Douglas, Le Comte de Warwick, Le Prince de Carency.

wonderful. In the incidents of these tales there is little invention, most of them being taken, with scarce any variation, from the Pentamerone of Basile, or the Nights of Straparola. Thus, for example, in the first of the second night, there is the story of a queen of England, who was inconsolable for her want of children. At length, three fairies traverse the air while she is asleep. The first decrees that her majesty should become pregnant of a son, the second that the prince should be endued with every moral and intellectual perfection, but the third determines that he should come into the world in the shape of a pig, and that he should retain this unfortunate figure until he had married three wives, and received the voluntary caresses of the last. The prince, as was to be expected, wallows in the mire in his early years, and is a great expense for perfumes to his governess and valet de chambre. When full-grown, he is successively united to two ladies, who attempt to murder him, in consequence of which a separation takes place. His mental accomplishments, however, at length so far engage the affections of a beautiful princess, that she overlooks the personal disadvantages under which he laboured, and by this means her husband acquires the shape more usually borne by his species. This story will be at once recognized as Le Prince Marcassin of Madame D'Aulnoy. Her other imitations from Straparola have been pointed out while treating of the works of that novelist. (See above, vol. ii. p. 211, etc.)

In the tales of Madame Murat,[1] there is neither the simplicity of those of Perrault, nor the liveliness of those of D'Aulnoy. She writes Le Parfait amour—Anguilette—

[1] Madame Murat, daughter of the Marquis de Castelnau, and wife of the Count de Murat, was born in 1670. She is said to have been of a very lively and ardent disposition, and devoted to pleasure, which is indeed acknowledged in the species of confession which she has made in the Mémoires de sa Vie, a work which is believed to have been written by herself. She had the misfortune to displease Madame de Maintenon, who suspected her of having written a libel, in which the private court of Louis XIV., towards the close of the seventeenth century, was grossly insulted, and she was in consequence banished to a distance from the capital. She was recalled, however, in 1715, by the regent, Duke of Orleans, at the intercession of Madame de Parabere, her intimate friend. She did not, however, long enjoy the pleasure of again partaking in the amusements of the capital, as she died at Paris the year after her recall.

Jeune et Belle. Her best is Le Palais de Vengeance, where an enchanter, being enamoured of a princess who refused to requite his affection, shut her up in a delicious palace, with the lover for whose sake she had rejected his suit. Here, as the magician expected, they were speedily reduced to a state of *ennui*, resembling that of Madame du Deffan and the President Henault, during the day which they had agreed to devote to each other's society.

Mademoiselle de la Force,[1] who is author of Plus belle que Fée, L'Enchanteur, Tourbillon, Vert et Bleue, has outdone all her competitors in marvellous extravagance. Enchanted palaces of opal or diamond were becoming vulgar accommodations, and this lady introduced the luxury of a palace flying from place to place, with all its pleasure grounds and gardens along with it.[2]

Though the tales of the three ladies above-mentioned are very different in point of style, there runs through them a great uniformity of incident. The principal characters are in the most exalted situations of life, they are either paragons of beauty or monsters of deformity; and if there be more than one princess in a family, the youngest, as in the case of Psyche, is invariably the most amiable and most lovely. Fairies, who aid or overturn the schemes of mortals, are an essential ingredient. The tale usually begins with the accouchement of a queen, at which some fairy presides, or is indignant at not having presided, and generally ends with the nuptials of an enamoured prince and princess. It commonly happens that the lady is shut up in an enchanted palace. Hence the sagacity and valour

[1] Mademoiselle de la Force (1650-1724) was grand-daughter of François de Caumont, subsequently Duc de la Force, whose escape from the massacre of St. Bartholomew has been celebrated in the Henriade, and who afterwards greatly signalized himself by his exploits, during the reigns of Henry IV. and Louis XIII. His grand-daughter was united, in 1687, to Charles de Brion, but the marriage was declared null ten days after its celebration. She survived this short union nearly forty years, during which she distinguished herself by various compositions, besides her Contes de Fées. Of these productions, her poetical epistle to Madame de Maintenon, and her Château en Espagne, have been chiefly celebrated. Her novel, Roman de Gustave Vasa, has been much praised. She is the author also of Histoire de Marguérite de Valois, and Histoire Secrète de Bourgogne.

[2] The Arabian Nights offers the example of such a locomotive palace.

of a prince are employed for her deliverance, and in this enterprise he must be aided by a benevolent fairy, whom he has most likely propitiated by services unwittingly performed when she was in the shape of some degraded animal. Love and envy are the only passions brought into action: all the distresses arise from confinement, metamorphosis, or the imposition of unreasonable tasks.

About the same period with these ladies, a number of inferior writers, as the authors of La Tyrannie des Fées détruite [the Countess d'Auneuil], and Contes moins contes que les autres, attempted similar compositions. They were more recently followed in the Boca ou la Vertu Recompensé of Madame Marchand, written in 1735; as also in Le Prince Invisible and le Prince des Aigues Marins of Mad. Lévêque, whose tales are remarkable for the fine verses introduced, and the delicacy of the sentiments. Les Féeries Nouvelles is the title of a number of tales by the Count de Caylus, who, leaving the Egyptians, Etruscans, and Gauls, has related his stories with a simplicity, *naïveté*, and sarcastic exposure of foibles in character, which could hardly be expected from one who had laboured so much in the mines of antiquity. Les Contes Marins de Mad. Villeneuve, published in 1740, are so termed because related by an old woman to a family while on their passage to St. Domingo. The best known of these tales is La Belle et La Bête, the first part of which, perhaps, surpasses all that has been produced by the lively and fertile imaginations of France or Arabia. Les Soirées Bretonnes, by Gueulette, so well known by his numerous imitations of the eastern tales, also possessed considerable reputation. This volume is partly imitated from an Italian work, entitled Peregrinaggio de tre figliuoli del Re di Serendippo, and the stories it contains are feigned to have been related in the course of a number of evenings, to relieve the melancholy of a princess of Britany, as those in the Peregrinaggio had been told to console Sultan Behram for the loss of his favourite queen, whom that Mirror of Justice and Mercy had condemned to be torn to pieces by lions on account of an ill-timed jest on his skill in archery. The search for the Cynogefore, in the Soirées Bretonnes, and which also occurs in the Italian work, has given rise to the pursuit of

the bitch and the horse, a well known incident in Voltaire's "Zadig." There is also, both in the Peregrinaggio and Soirées Bretonnes, the story of an eastern king who possessed the power of animating a dead body by flinging his own soul into it; but having incautiously shot himself into the carcase of a fawn, which he had killed while hunting, his favourite vizier, to whom he had confided the secret whereby this transmigration was accomplished, occupied the royal corpse, which had been thus left vacant, and returned to the palace, where he personated his master. At length the king had an opportunity of passing into the remains of a parrot, in which shape he allowed himself to be taken captive and presented to the queen. The vizier afterwards, in order to gratify her majesty by a display of his mysterious science, animated the carcase of a favourite bird which had died, when the king seized the opportunity of re-entering his own body, which the vizier had now abandoned, and instantly twisted off the neck of his treacherous minister.

This story is so universal that it has been also related, with a slight variation of circumstances, in the Bahar Danush (c. 45 and 46),—in the Persian Tales, whence it has been copied in No. 578 of the Spectator,—in a mystical romance by Francis Beroalde, and in the Illustres Fées, under title of Le Bienfaisant ou Quiribirini.[1] The last

[1] The story is of Eastern origin, it occurs in the Thousand and One Nights, King Parrot. Cf. also L'Oiseleur Deslongchamps, Essai sur les Fables Indiennes, p. 175, n. 5.

The Servian story, The Devil and his Apprentice, contains a remarkable series of transformations. A German translation of this story is No. 6 of Karadschitsch's "Volksmärchen der Serben, etc." Berlin, 1854.

The youth in search of a master meets, like Iwain, a green-clad man (the Devil), through whose instrumentality he acquires the art of transmutation. He returns to his father, whom he accompanies to a fair. There the son changes to a handsome steed, which the father sells to the devil, who presented himself in guise of a Turk. But no sooner was the price paid, than both horse and purchaser vanished, and the father on his return found his son at home. They go some time after to another fair, where the devil's apprentice changes into a stall full of beautiful wares. The Turk buys it, and he and his purchase vanish as before, in consequence of the father's having, in pursuance of his son's directions, retained, in the first instance, the halter, in the second the keys, and having dashed them upon the ground. The booth was changed to a

mentioned collection contains a good many other fairy tales which have become well known and popular. Few of them, however, have been invented by the authors;—Blanchebelle is taken from the third of the third night of Straparola, and Fortunio from the fourth of the third of the same novelist. (See above, vol. ii. pp. 211, 212.)

Besides those that have been enumerated, there were an infinite number of tales inserted in the Mercure de France, many of which were anonymous, and afterwards appeared in different collections, as La Bibliothèque des Fées et des Génies, by the Abbé de la Porte. The most eminent men in France disdained not to contribute to these collections, as appears from La Reine Fantasque of Rousseau, the Aglae ou Nabotine of the Painter Coypel, and the Acajou et Zirphile of M. Duclos.

I may here mention, though they can hardly be denominated fairy tales, the Veilles de Thessalie of Mad. de Lussan, which are chiefly stories of incantation and magic. They turn on what once formed the popular superstitions of Thessaly, and those enchantments, of which illusion is the chief, supposed to have been practised by certain persons in that part of Greece. The work of Apuleius probably suggested that of Madame Lussan. It is strange she has had no imitators, considering the novel and impressive machinery she has made use of, and the admirable manner in which in some of the stories, especially the first, it has been employed by her.

Every person is aware of the wonderful popularity which those productions, known by the name of Contes des

dove, while the demon-Turk became a hawk, and pursued the dove, who seeks refuge on the hand of the king's (tsar's) daughter, and is transformed into a ring, and encircles one of her fingers. The hawk takes human form, and enters the royal household, where he serves three years gratuitously, provided he at the end of that time receives the ring on the hand of the princess. The ring, which at night-time became a beautiful young man, instructs the princess that when the time comes for her to give it up, she is not to deliver it into any one's hands, but to dash it against the ground. She does so; it is changed to millet seed, of which one grain rolls under the king's shoe. Hereupon the servant, who was to have received the ring, changes to a sparrow, and pecks up all the grains except that under the king's shoe; this one, suddenly becoming a cat, seizes the sparrow, and makes short work with him. Cf. similar transformations in the Mabinogion.

Feés, enjoyed for many years in France. The Comte de Caylus says, in his preface to Cadichon, written in 1768, "Les Contes de Feés ont eté long tems a la mode, et dans ma jeunesse on ne lisoit gueres que cela dans le monde."

A species of tale of a totally different tone from that with which we have been engaged, and which had its foundation in eastern manners and mythology, was also prevalent in France at the same period with the fairy tales of European birth. These oriental fictions had their origin in the encouragement extended to Asiatic literature in the reign of Louis XIV., the eagerness with which the translations of the Arabian and Persian tales were received by the public, and the facility afforded to this species of composition by the information concerning eastern manners, communicated in the Bibliothèque Orientale of D'Herbelot, and the Travels of Chardin.

In the eastern mythology, those imaginary beings, believed to be intermediate between God and man, are more numerous, and their attributes more striking, than in the superstitions of any other region. It was believed that before the creation of Adam the world was inhabited by genii, of whom some were called Peris and others Dives. Of these, the former were beautiful in person and amiable in disposition, and were contrasted with the latter, who were of inauspicious appearance and malevolent temper. After the formation of man, these beings retired in a great measure from earth to a region of their own, called Ginnistan, a very remote empire, but continued occasionally to intermeddle in sublunary affairs—the Peris employing themselves for the benefit, and the Dives for the ruin, of mankind. Both frequently instructed mortals in their arts or knowledge, who thus became enchanters or magicians, and were evil or well disposed, according to the frame of mind of their teachers. This mythology is the foundation of those eastern tales, which produced so many imitations in France. Next to this species of machinery, the most characteristic feature of these compositions is the peculiar manners and state of society delineated, especially that despotism which regards as nothing the lives and fortunes of mankind, and which, even without the intervention of supernatural agency, produces a quick tran-

sition from misfortune to prosperity, or from a state of the highest elevation to one of complete dejection.

The indolence peculiar to the genial climates of Asia, and the luxurious life which the kings and other great men led in their seraglios, made them seek for this species of amusement, and set a high value on the recreation it afforded. Being ignorant, and consequently credulous, and having little passion for moral improvement, or knowledge of nature, they did not require that these tales should be probable or of an instructive tendency: it was enough if they were astonishing. Hence most oriental tales are extravagant, and their incidents are principally carried on by prodigy. As the taste, too, of the hearers was not improved by studying the simplicity of nature, and as they chiefly piqued themselves on the splendour of their equipage, and the vast quantity of jewels and curious things which they could heap together in their repositories, the authors, conformably to this taste, expatiate with peculiar delight in the description of magnificence, of rich robes and gaudy furniture, costly entertainments, and sumptuous palaces.

Of all eastern stories, the most celebrated, at least in Europe, are the

Arabian Nights' Tales,

or the Thousand and One Nights. These are supposed to have been written after the period of the Arabian conquests in the west, and probably between the end of the thirteenth and close of the fourteenth century. It may indeed be fairly conjectured that they were not composed till the military spirit of the Arabians had in some degree abated. Heroes and soldiers perform no part in these celebrated tales of wonder, and the only classes of men exhibited are cadis, merchants, calenders, and slaves. In the story, too, of the Barber, some event is recorded as having happened during the reign of Monstancer Billah, the 36th caliph of the race of the Abassides, and who was raised to that dignity in the 623rd year of the Hegira, that is, in 1226. Whether the Arabian Nights are a collection of oriental romances, or the production of a single genius, has been much disputed.

It is most likely that they were written in their present form by one individual, but that, like the Decameron, or Cent Nouvelles Nouvelles, the incidents were borrowed from various sources—the traditions of Arabia, and even of Persia, Hindostan, and Greece. The story of Polyphemus[1] is in the third voyage of Sinbad. Other parts of the adventures of that bold mariner seem to be borrowed from the History of Aristomenes, in Pausanias; and we also find incorporated in the Arabian Tales, the traditions concerning Phædra and Circe, and the story of Joseph with characteristic decorations.[2]

The Hitopadesa had probably suggested to the Arabian writer the idea of inclosing his stories in a frame, and from his example this plan has been adopted in all similar compositions. The frame of the Arabian Tales is less complex and involved than that of the Hitopadesa, but is not very ingenious. A sultan, as is well known, irritated by the infidelity of his wife, resolves to espouse a new sultana every evening, and to strangle her in the morning, to prevent the accidents of the day. At length the daughter of the vizier solicits the hand of this indulgent bridegroom, interrupts the progress of these frequent and sanguinary nuptials, and saves her own life by the relation of tales, in which she awakens and suspends the sultan's curiosity. Her husband was perhaps as childish in his clemency as absurd in his cruelty, yet the stories are so interesting, that, as a French critic has remarked, there is no one but would have insisted to learn the conclusion, could he have

[1] See Grimm, Teutonic Mythology, p. 554 and 1028; Sir G. W. Cox, Mythology of the Arian Nations, 406 and 437.

[2] Montesquieu, it is said, found these tales most attractive reading; La Harpe is reported to have read them through once a year. The precision in detail, and the inventive genius which characterize the work, render it, says Reynaud (Monuments Arabes, i., 65), a most veracious picture of Eastern beliefs. While Langlès and Von Hammer have sought to establish a Persian and Indian origin of the One Thousand and One Nights, Silvestre de Sacy maintains its source to be Arabian (Mémoires de l'Institut des Inscr., t. x.); in a letter to De Sacy, printed in the Journal Asiatique (June, 1836, p. 575), Gme. de Schlegel derives a part of the collection from India. Von Hammer judges the most recent and complete recension to have been made in Egypt, abounding as it does in local indications having reference to that country, but see Introduction to Burton's new edition.

exclaimed with his majesty, "Je la ferai toujours bien mourir demain." The stories are too well known, and too numerous, to admit of analysis; their chief merit consists in the admirable delineation of eastern manners, the knavery of slaves, the hypocrisy of dervises, the corruption of judges, the baneful influence of that despotism which has remained the same amid all Asiatic revolutions, and the boldness and artifice of the women, who risk so much the more in proportion to the rigour with which they are confined. The sultana, indeed, which has been considered a defect in these tales, seems merely intent on saving her life, and appears to have had no design, by the tendency of the stories, to convince her husband of the fidelity and virtue of woman.[1]

On the other hand, in the

PERSIAN TALES,

where there is a princess as much prepossessed against the male sex as the sultan in the Arabian Nights against the female, the scope of all the stories is to persuade the fair one that there exist such things as lasting attachment and conjugal felicity. A princess of Caschmire was of such resplendent beauty, that all who had the misfortune to behold her lost their reason, or fell into a languishing state, by which they were insensibly destroyed.[2] The king, her father, soon perceived that his dominions were about to be depopulated, or converted into a capacious bedlam. He, therefore, shut up his daughter in a tower, and engaged her nurse to overcome her aversion to matrimony by the relation of tales, most of which, accordingly, furnish some example of a

[1] Mention should not be omitted here of the Eastern Romance of Antar, of which Derrick Hamilton commenced an English translation. For an abstract of the story see Delecluze in the Revue Française.

[2] Similar legends of the potency of female beauty seem frequent among the Easterns; M. Zoega thinks that the history of the Thracian enchantress Rhodope, may have been the origin of the Arabian superstition that in one of the pyramids resided a tutelary female spirit of wonderful beauty, by whose glance mortals were demented. De Usu Obeliscorum.—L'Egypte de Murtadi, par Vattier. See Thomas Moore, The Epicurean, note 6 to chap. vi.; see further The Adventures of Hatim Tai, p. 18, and Somadeva, History of Unmadini.—LIEB.

faithful lover or affectionate husband. The delicacy of the princess is never to be satisfied, and she has always some exception to make against the tenderness or ardour of attachment in the hero of the tale. This gives rise to a new narrative, in which the nurse attempts to realize the *beau idéal* of her fastidious *élève;* but it requires the stories of a thousand and one days to overcome her obduracy. In these tales there is more delicacy, but less vigour and invention, than in the Arabian, which is perhaps consistent with the character and genius of the nations by which they were produced. It is ascertained that they were written at a period long subsequent to the Arabian Nights. They are also supposed to be the work of a dervis, which has been inferred from the number of traditions drawn from Mahometan mythology, and that hatred which the stories breathe to the religion of the magi, which was overthrown by the successors of the prophet.

The Arabian and Persian tales were translated into French, the former by Galland, the latter by Pétis de la Croix and Le Sage, and were published in the beginning of the eighteenth century. Both have been manufactured for the European market, and additional wonders and enchantments woven into them :—

> Et, loin de se perdre en chemin,
> Parurent sortant de chez Barbin
> Plus Arabe qu'en Arabie.

Pétis de la Croix is also the translator of L'HISTOIRE DE LA SULTANE DE PERSE ET DES VISIRS, CONTES TURCS, a work founded on the story of Erastus, or the Seven Wise Masters, and attributed to Sheikzadeh, preceptor of Amurath II. In this collection we have the story of

SANTON BARSISA,

a holy man, who had spent a hundred years in a grotto in fasting and prayer. He obtained the reputation of a chosen favourite of Heaven, and it was believed that when he made vows for the health of a sick person, the patient was immediately cured. The daughter of the king of the country being seized with a dangerous illness, was sent to

the Santon, to whom the devil presented himself on this occasion. Our hermit, yielding to his suggestion, declared that it was necessary for her cure that the princess should pass the night in the hermitage. This being agreed to, "Le Santon," says the French translation, "dementit en *un moment* une vertu de *cent années!*" He is led from the commission of one crime to another: to conceal his shame, and again at the suggestion of the Evil One, he murders the princess, buries her body at the entrance of the grotto, and informs her attendants, on their return in the morning, that she had already been cured and had left the hermitage. The dead body is afterwards discovered by information of the devil, and the Santon is brought to condign punishment. When already on the gallows the demon appears, and promises to bear him away if he consent to worship him; but the Evil Spirit has no sooner received a sign of adoration, than he leaves Barsisa to the mercy of the executioner.

This tale was originally told by Saadi, the celebrated Persian poet, in a species of sermons, where it is quoted as a parable, along with other ingenious and applicable stories. It was imitated in Europe at an early period, in one of the Contes Dévots, entitled De L'Hermite que le Diable trompa, a tale of which Legrand enumerates four different versions (vol. v. p. 229). From the Turkish Tales it was at length inserted in the Guardian (No. 148), and became the origin of Lewis's Monk, where Ambrosio, a monk of the highest reputation for eloquence and sanctity in Madrid, is persuaded by an evil spirit in human shape to violate the beautiful Antonia, and afterwards to murder her, in order that his guilt might be concealed. These crimes being detected, he is hurried to the dungeons of the Inquisition, where the devil being invoked, agrees to deliver him from confinement, on condition that he should make over his soul to him in perpetuity. Ambrosio having ratified this contract, is borne away in the talons of the demon, who afterwards tears and dashes him to pieces amid the cliffs of the Sierra Morena.

The HISTORY OF DR. FAUSTUS, as it has been dramatized by Goethe, is a similar tale. Faustus, a wise and learned man, is amorously tempted by the devil, and after being

led by his suggestion from one excess to another, is finally carried off by him to perdition.[1]

The stupendous incident and gorgeous machinery of the oriental tales soon attracted notice, and made a strong impression on the fancy. Figurative style, and wild invention, are easily imitated. Manners, which are marked and peculiar, but of which the minute shades are not very accurately known, are easily described. Accordingly, the imitators of oriental fiction have give us abundance of jewels and eunuchs, cadis, necromancers, and slaves. Their personages are all Mahometans or Pagans, who are subject to the despotic sway of caliphs, bashaws, and viziers, who drink sherbet, rest on sophas, and ride on camels or dromedaries.

Gueulette is the principal French imitator of oriental tales. He is the author of

LES MILLE ET UN QUART D'HEURE, CONTES TARTARES,

which resemble the Persian and Arabian tales, both in the frame by which they are introduced, and the nature of the stories themselves.

A dervis, who, we are told by this author, dwelt in the neighbourhood of Astracan, returning one evening to his cell, found it occupied by a new-born infant. He confided the child to the wife of a tailor of Astracan, from whom he was accustomed to receive alms. The foundling was called Schems-Eddin, and was brought up to the trade of his reputed father. In his youth he is seen and admired by one of the fair inhabitants of the seraglio, and is privately sent for on pretence that she wishes him to make her a habit. At one of the interviews which follow this message, he is surprised by the arrival of the king, who, when about to sacrifice the lovers to his jealousy, is himself slain by Schems-Eddin. It is now ascertained, by an account given by an old sultana, that Schems-Eddin is the son of the king of Astracan, whom he had just killed, and that he had been exposed in his infancy in consequence of

[1] Several editions appeared in England. The Historie of the damnable life and deserved death of Doctor John Faustus, etc., 1592. See Appendix, German Fiction. "Göthe's demonology in Faust," says Dr. Farrar, "is mainly Talmudic, and is borrowed from Eisenmenger."

the prediction of an astrologer, that he was destined to murder his father.[1] Schems-Eddin ascends the throne of Astracan, and espouses the object of his affections, but being still tormented with remorse for the involuntary assassination of his parent, he sets out with his sultana on a pilgrimage of expiation to Mecca. While returning the sultana falls sick, and being believed dead she is inclosed in a magnificent coffin. The sultan is next attacked by a tribe of Bedouin Arabs; he is left for dead on the plain, and deprived of the coffin in which his consort was enshrined. On his arrival at Astracan, he finds his throne occupied by an usurper, his eyes are put out, and he is thrown into a dungeon. A counter revolution restores him to power and liberty, but his physicians in vain attempt to find a remedy for his blindness. At length one of their number declared that in the Isle of Serendib (Ceylon) there was a tree, and on that tree sat a bird, round whose neck hung a phial containing a liquor, which was a specific in the most obdurate cases of ophthalmia. The physician is despatched to procure a supply of this liquor. During his absence the king was accustomed to pass an hour in public, and a fourth part of this space was devoted to conversation with sages, or spent in listening to the adventures of those strangers who frequented his court. His viziers, however, began to be afraid that this fund of amusement would be at length exhausted. Accordingly, the son of the physician who had gone to Serendib, and who, it seems, was a great reader, and possessed a retentive memory, undertook to amuse his majesty till the return of his father, by the relation of stories for a quarter of an hour each day.

In the tales thus introduced there is little originality of invention. The machinery and decorations are borrowed from oriental tales, and a great number of the incidents from the Nights of Straparola. L'Histoire de Sinadab fils du Médeçin Sacan is from the first tale in that work.[2] An old man recommended to his son never to attach himself to a prince, never to reveal a secret to his wife, nor to foster a child of which he was not the father. Sinadab,

[1] Cf. Aryan Exposure and Return Formula Table at end of vol. i.
[2] See also supra, ii. 201; Cinthio's ix. 8.

however, by his talents and virtues, became the chief favourite of a monarch, whose sister he espoused; and, having no children, he brought up the son of one of his slaves as his own. He was now completely happy and prosperous, and laughed at the dotage of his father. In course of time he revealed a trifling transgression as a secret to his wife. She immediately informed her brother, and he was instantly condemned to death by his ungrateful master. So popular, however, had been his character, that no one could be found to cut off his head, till Roumy, his adopted son, voluntarily offered to perform this office. In Straparola, a Genoese merchant gives similar advice to his son, and his neglect of it is attended with like consequences. The story of Le Chien de Sahed and Cadi of Candahar, is a tale already mentioned, as occurring in the Cent Nouvelles Nouvelles, and in an infinite number of other fabulous productions, (see above, vol. ii. p. 234). Les Bossus de Damas is from the fabliau Les Trois Bossus, and Le Centaure Bleue from the 1st of the 4th of Straparola. A few, as the history of Feridoun and Mahalem, king of Borneo, are told by Khondemir, and other oriental writers. L'Histoire de Faruk, where a son refuses to contend with his brothers for the sovereignty, by shooting an arrow at the dead body of his father, is the Fabliau Le Jugement de Salomon, (Legrand, vol. ii. p. 426) or 45th chapter of Gesta Romanorum. Another part of the same story, where a judge discovers that his son had been guilty of a robbery, by a ring which he had obtained from him, is from the tale related in the Arabian Nights by a Jew physician. The story of the Vieux Calender corresponds with the Two Dreams in the Seven Wise Masters, and with the Fabliau Le Chevalier à la Trappe. It is a curious coincidence in fiction, that these three stories are the same with the plot of the Miles Gloriosus of Plautus, said to be taken from a Greek play, entitled Ἀλαζών.

L'Histoire d'Alcouz, Taher, et du Meunier, which contains an exaggerated picture of female infidelity, is precisely the fifth novel of the Printemps of Jaques Yver, printed in 1575.

These tales chiefly turn on sudden vicissitudes and changes of fortune. They are far inferior to the genuine eastern tales, but are regarded as the best of the French imitations.

The stories are at length terminated by the return of the physician with the precious eye-water. On arriving at Ceylon, the emissary found that the tree could only be ascended in safety by a woman who had never failed in fidelity to her husband. No one was willing to risk the experiment, but it was at length undertaken by the sultana of Astracan, who, though believed dead by her husband, had been discovered to be alive by the Arabs. Having escaped from their power, but having missed her way, she had arrived at the court of the king of Ceylon on her road from Arabia to Astracan. She now accompanied the physician to the empire of her husband, who prized the salutary medicine she brought not merely as a restorative to sight, but as an unexceptionable testimony to the unaltered affections of his sultana.

Gueulette is also author of

Les Contes Chinois,

ou les Aventures merveilleuses du Mandarin Fum-Hoam. These tales are introduced in the following manner:—An emissary is despatched by a Chinese monarch to Circassia, with orders to procure for his master the most beautiful females of that country. He returns with a large and well-chosen selection, and accompanied at the same time by the king and princess of Georgia, whom he had met in the course of his mission, and to whom, as they had been expelled their kingdom by an usurper, he had offered an asylum at his residence in Tonquin. The Chinese monarch beholds with perfect indifference the compliant beauties of Circassia, but becomes deeply enamoured of the Georgian refugee. Anxious, however, to ascertain if he can gain her affections, divested of the lustre of a diadem, he attempts to win her heart in the assumed character of the brother of her host, while she is, at the same time, courted by a mandarin, who was instructed to personate his sovereign. When the triumph of the Georgian princess is completed by her acceptance of the offer, apparently least advantageous, she is united to her royal lover under his true name and character. The new queen stipulates for enjoyment of a free exercise of the Mahometan religion, but

her husband, at the same time, undertakes to convert her to the doctrines of Chacabout, (especially that part of them in which the belief of the transmigration of souls was inculcated, the point on which she chiefly stickled,) by means of the sage discourses of the mandarin Fum-Hoam. This personage is every evening summoned into the august presence of his mistress, and relates with much gravity the various adventures which he had experienced in the different bodies his soul had animated, of every sex and situation. He had also occasionally passed into the form of inferior animals, as lap-dogs and fleas, which gave him an opportunity of witnessing and relating the most secret adventures.

Des Sultanes de Guzaratte,

ou Les Songes des Hommes éveillés, Contes Mogols, is from the same prolific pen as the Chinese and Tartar Tales. The sultan of Guzaratte, a district in the Mogul empire, had four wives, with whom he lived, and who lived together for many years in the utmost harmony. Smitten at length with the charms of a Circassian beauty, he associates her in the empire, and, in a great measure, withdraws his confidence and affection from the elder sultanas. At the end of fifteen years he begins to doubt the fidelity of his Circassian favourite, and in some degree to repent of the neglect with which he had treated her rivals. Wishing to discover their secret thoughts and sentiments, he consults a celebrated cabalist, by whose advice he transports his wives to a palace, so constructed that from a certain apartment every thing was seen and heard that was done or said in the interior of the building. The sultanas being lodged in this magical dwelling, their husband next spreads a report of his death, and occasionally repairs to the palace, in order to witness, unseen, the manner in which they pass the days of their imagined widowhood. After the period of mourning is elapsed, the sultanas employ certain persons to watch at the caravansary, to give the travellers who arrive a sleeping potion, and bear them to the palace, in order that on the following day they might entertain these ladies with a detail of their

adventures. All the tales in the work are stories thus introduced. The last party conveyed to the residence of the sultanas consists of a company of dancers and comedians, one of whom the Circassian espouses, to the great indignation of the sultan.

Les Contes Orientaux

of the Count de Caylus, are related to a king of Persia, afflicted with intense wakefulness, in order to lull him asleep. In this work, L'Histoire de la Corbeille, which is announced as "plus longue que celle de Feredbaad," and "plus triste que celle de Wamakweazra," is the story of a prosperous and happy monarch, at whose court a dervis arrives, plunged in profound melancholy. The king being desirous to learn the occasion of his sadness, is informed by him that he can only ascertain its cause by repairing to a certain city in China. Thither the sultan departs, and on his arrival finds all its inhabitants overwhelmed with affliction. His curiosity being thus still farther excited, by the instructions of one of them, he throws himself into a basket which hung suspended over the walls of a ruinous castle, and is forthwith carried up with velocity to a delightful region, where he passes his time in all imaginable pleasures, and in the society of a woman of angelic charms. After a time he is let down in the basket to this lower region, for the amusements of which he has now lost all relish, and, like the dervis, passes the remainder of his days in vexation and disappointment, at the loss of those exquisite enjoyments of which he had partaken, and by which all others were rendered tasteless. This story, which was originally intended as a moral fiction, to show that God has dealt mercifully with mankind, in not vouchsafing a clearer revelation of the joys of eternity, has prevailed all over the world, from the traditions of the Brahmins to the mythology of Scandinavia. It is related at full length in the story of Yezzez, contained in the 38th and two following chapters of the Bahar-Danush, and in the 19th fable of the Edda, where we are told that "Frey having ascended the throne of the Universal Father, in order to take a view of the whole world from thence, perceived towards the north

a magnificent palace in the middle of a city, and a woman come out of it, whose hair was so bright that it gave lustre to the air and waters. At that sight, Frey, in punishment of his audacity in mounting that sacred throne, was struck with sudden sadness, insomuch, that upon his return home, he could neither speak, nor sleep, nor drink.[1] "

The tales of Count Hamilton, FLEUR D'EPINE and LES QUATRE FACARDINS, are chiefly intended as a satire on the taste then prevalent for oriental fiction. Fleur d'Epine is introduced as the last night of the Arabian Tales, and is related by the sister of the sultana. We are told, that a princess of Caschmire was so resplendently beautiful, that all who beheld her were struck blind or perished, a commencement intended to ridicule the early part of the Persian tales. A prince in disguise, who, at this time, resided with the king's seneschal, offers, by the assistance of a fairy, to overcome the baleful effects, without diminishing the lustre of her charms. The fairy, to whom he alluded, had promised him this remedy on condition that he should rescue her daughter Fleur d'Epine, from the power of a malevolent enchantress, and should also dispossess her enemy of the musical horse and the cap of light. The story is occupied with this achievement, and the amours of Fleur d'Epine and the prince.

Les QUATRE FACARDINS, which is partly a fairy tale and partly a romance of chivalry, contains the adventures of the prince of Trebizonde, the lover of Dinarzade. It is intended as a general satire on all incredible adventures, but is far inferior in merit to Fleur d'Epine.

VOYAGES IMAGINAIRES.

To the class of fairy and oriental tales may be referred that species of composition which in France was known under the title of Voyages Imaginaires, and which, in an historical account of fictitious writing, it would not be proper altogether to neglect. These productions bear the same relation to real voyages and travels as the common

[1] Northern Antiquities, etc., translated from Mallet's "Introduction à l'Histoire de Dannemarc, etc., vol. ii. p. 102.

novel or romance to history and biography. They have been written with different views, but are generally intended to exhibit descriptions, events, and subjects of instruction, which are not furnished by the scenes or manners of the real world. In some cases, as in Robinson Crusoe, mankind are led to appreciate their own exertions by seeing what their species is capable of when in perfect solitude, and abandoned to its own resources. In l'Isle Inconnue they are shown what they may attain when confined to domestic society, and excluded from all intercourse with the rest of the world. Sometimes the imaginary traveller is received among nations of perfect and ideal wisdom. At others, the author, seizing the advantages presented by shipwrecks and pirates, throws his characters on some inhospitable shore, the fancied distance of which entitles him to people it with all sorts of prodigies and monsters. The planets, too, and centre of the earth were made the theatres of these chimerical expeditions, which, even in their most common form, are entertaining; and in their more improved state have sometimes become, as in the case of the celebrated work of Swift, the vehicle of the keenest satire, and even of philosophical research.

The origin of this species of fiction may be attributed to the 'True History' of Lucian.[1] Homer's Odyssey, however, in which that poet talks of the Anthropophagi and giants with one eye in their forehead, is the remote original of this sort of fabling. Ctesias, the Cnidian, reported many incredible tales in his history of the Indians, and Iamblichus still more equivocal relations in his Wonders of the Sea. These persons, however, were *bona fide* historians, or at least were serious in wishing to impose on their readers. The work of Lucian is the first that is professedly fabulous, though no doubt suggested by the false relations of these writers. Indeed, the satirist himself acquaints us that everything he says glances at some one of the old poets or historians who have recorded untruths which are incredible.[2]

Lucian relates, that, prompted by curiosity, he sailed from the pillars of Hercules and launched into the western ocean. For some time he had a prosperous voyage, but

[1] See supra, i. 16 and 96, *et seq.*

[2] See note to p. 131, supra, Sorel.

was at length overtaken by a tempest, which, after two months' continuance, drove him on a delightful island, where he saw many wonders [i. 5, 6]. The rivers there were of wine [i. 7], and the summit of the trees were women from the waist upwards; to these a few of the crew were for ever transfixed by hazarding some gallantries. Those mariners who with Lucian again launched into the deep, were speedily carried into the air by a whirlwind, and borne with immense velocity towards a shining land, which, on reaching it, they discovered to be the moon [i. 9]. They were here saluted by men riding on monstrous vultures, who conducted them to the court of their king, who proved to be the well-known Endymion [i. 10, 11]. That prince was engaged in a war with Phaeton, king of the Sun; the two potentates having quarrelled with regard to their right of colonizing the Morning Star. The strangers were graciously received by his lunar majesty, who begged their assistance in the ensuing campaign, and, as an inducement, offered to furnish each with a prime vulture. This proposition being agreed to, Lucian set out with the lunar army and auxiliaries from the constellation of the Bear, who were mounted on fleas of the dimensions of elephants [i. 13]. A swarm of spiders, which accompanied the army, was detached to weave between the moon and morning star a web, which, when formed, was chosen as the field of battle. Here the troops of Endymion encountered the enemy, composed of the solar battalions and the allies from Sirius. In the engagement Lucian's friends were worsted, their king taken prisoner, and Lucian himself along with him. On the conclusion of peace, he attempted to return to the moon, but was driven into the sea, where he was swallowed up by a whale [i. 30], in whose interior there are immense regions, with forests and cities, and wars are carried on by the inhabitants. Lucian and his companions at length extricated themselves by setting fire to the woods, which consumed the monster [ii. 1, 2]. They next sailed through a sea of milk, and came to an island of cheese, etc., etc.

In the 'True History' of Lucian, the satire is too broad and exaggerated. His work is a heap of extravagancies, put together without order or unity, and his wonders are

destitute of every colour of plausibility. "Animal trees," says Dr. Beattie in his excellent Essay on Poetry, "ships sailing in the sky—armies of monstrous things travelling between the sun and moon on a pavement of cobwebs—rival nations of men inhabiting woods and mountains in a whale's belly, are liker the dreams of a bedlamite than the inventions of a rational being."

The spirit of those extravagant relations satirized by Lucian never was extinguished, and fictitious embellishments were mingled even with genuine narrative. The inclination for the marvellous, which prevailed during the dark ages, was not confined to romances of chivalry, but pervaded every department of literature and science. This led to a similar style in the relations of those travellers, who described remote countries. Such productions would have been little attractive to their readers, unless filled with wonders of nature and superhuman productions of art. Accordingly, Benjamin, a Jew of Tudela,[1] who penetrated through Persia to the frontiers of China, about the middle of the twelfth century, and Marco Polo, a Venetian nobleman, who visited the same regions a hundred years afterwards, related in the account of their travels many marvellous and romantic stories. The work of Mandeville was translated in the fifteenth century into almost all the languages of the continent, and was published in the collection of Ramusio. At the same time the Mirabilia mundi of Solinus,[2] which contains many wonderful relations in the style of the Voyages Imaginaires, was early translated into French, and became a popular work.

The Travels of Ferdinand Mendez Pinto,[3] whom Addison

[1] The Itinerary of Rabbi Benjamin of Tudela, translated and edited with the Hebrew text, by A. Asher. 2 vols. London, 1840-41, 12mo.

[2] Caius Julius Solinus Polyhistor, rerum toto orbe mirabilium thesaurus locupletissimus Basle, 1643, fol. The excellent and pleasant worke of J. Solinus containing the noble actions of humaine creatures, the secretes and providence of nature, translated by A. Golding, Gent. B. L. Lond., 1587. 4to. Cf. also the Voyages of St. Brandan. See supra, vol. ii. p. 305.

[3] Peregrinaciou de Fernandes Mendes Pinto en que da conta de muytas e muyto estranhas cousas, etc. Lisbon, 1614, fol. The Voyages and adventures of F. M. Pinto [in China, Tartary, etc.] done into English by H. Cogan. London, 1663 and 1692, fol.

terms a person of infinite adventure and unbounded imagination, was the type of incidents which were indeed professedly fictitious, but which were scarcely more incredible.

We also meet with an example of the more philosophical class of the Voyages Imaginaires in the Arabian story of Hai Ebn Yokdhan, written by Ebn-Tophail, a Mahometan philosopher, who was contemporary with Averroes, and lived towards the close of the twelfth century, in some part of the Saracenic dominions in Spain. This work was translated by Moses Narbonensis into Hebrew, and into Latin by Mr. Pococke, 1671. There have been several English versions through the medium of the Latin, and one from the original Arabic by Simon Ockley, published in 1708.

In the spiritual romance of Josaphat and Barlaam, we have beheld a prince immured from the world, gradually acquire, by meditation, moral notions and ideas of disease and of death. Previous, also, to the time of Ebn-Tophail, and in the beginning of the eleventh century, this system of self-improvement had been exemplified in a tract by the celebrated Avicenna, whose work is an outline of that of Ebn-Tophail. In the sketch by Avicenna, it is feigned that a human being was produced in a delightful but uninhabited island, without the intervention of mortal parents, by mere concourse of the elements—a notion not unlike the systems of Democritus and Epicurus, as explained by Lucretius (B. 2). The being, hatched in this unusual manner, though destitute of instruction, obtained, by exertion, what was most essential to personal convenience, and finally arrived, by meditation, at the abstract truths of religion. This idea has been more fully developed by Ebn-Tophail, whose chief design is to show that human capacity, unassisted by external help, may not only supply outward wants, but attain to a knowledge of all objects of nature, and so, by degrees, discover a dependence on a Superior Being, the immortality of the soul, and other doctrines necessary to salvation.[1]

We are told by this Arabian writer, that there was an

[1] An Account of the Oriental Philosophy, shewing the wisdom of some renowned men of the East; and particularly, the profound wisdom of Hai Ebn Yokdan and out of the Arabick translated into Latine by E. Pocok, and now faithfully out of his Latine translated

island in the Indian Ocean, and lying under the equinoctial line, which was governed by a king of proud and tyrannical disposition. This prince had a sister of exquisite beauty, whom he confined in a tower, and restrained from marriage, because he could not match her with one suitable to her quality. Nevertheless this lady had been privately espoused by a young man of the name of Yokdhan, and, in consequence of this union, gave birth to a son. Dreading the resentment of her brother, she set the child afloat in a little chest, which the tide carried on the same night to an uninhabited island at no great distance. As the tide rose higher than usual, it deposited the chest in a shady grove, which stood near the shore, and there left it on receding. Here Ebn-Yokdhan (for that was the name the child had received when exposed by his mother) was suckled by a roe. As the boy grew up he followed his nurse, which showed all imaginable tenderness, and, being unusually intelligent, carried him to places where fruit-trees grew, and fed him with the ripest and the sweetest of their produce. At midday, when the sunbeams were fierce, she shaded him; at night, she cherished and kept him warm. In time she accustomed him to go with the herds of deer, among which he gained many ideas, and received various impressions, gradually acquiring the desire of some things, and an aversion for others. In noting the properties of different animals, he did not fail to remark that they were all provided with defensive weapons, as hoofs, horns, or claws, while he was naked and unarmed, whence he always came off with the worst whenever there happened any controversy about gathering the fruits which fell from the trees. He farther observed that his companions were clothed with hair, wool, or feathers, while he was exposed to all the inclemencies of the weather. When about seven years of age, he bethought himself of supplying the defects of which he had been thus rendered conscious, and in the first in-

into English. London, 1674. 8vo.—The History of Hai Eb'n Yockdan, an Indian Prince: or, the self-taught philosopher translated into English [by G. Ashwell]. London, 1686. 8vo.—The Improvement of Human Reason, exhibited in the Life of Hai Ebn Yokdan; written in Arabick by Abu Jaafar Ebn Tophail translated from the original Arabick by Simon Ockley, etc. London, 1711. Another edition of the last in 1731.

stance made himself a covering of the skin and feathers of a dead eagle. Soon after this, the demise of his nurse the roe opened a wide field of speculation. It imparted to him the notion of the dissolution of the body, and led him to enquire concerning the Being which he conjectured must have left it—what it was, and how it subsisted—what joined it to the body, and whither it had departed.

A fire having one day been accidentally kindled by collision of some reeds, our Solitary obtained the advantages of light and heat in absence of the sun; and, while trying the power of the flame by throwing substances into it, among other things he cast a piece of fish, which had been tossed on shore, and thus acquired the first rudiments of the culinary art. [Cf. Lamb's "Dissertation upon Roast Pig" in Essays of Elia.]

Besides the covering which he had procured from the spoils of wild beasts, he made threads of their hair; he also learned the art of building by observations on swallows' nests, and he contrived to overtake other wild beasts by taming and mounting the fleetest of their number.

This first part of the life of Ebn-Yokdhan is entertaining enough, and bears a considerable resemblance to the adventures of Robinson Crusoe; but, after all his external wants are supplied, and he finds leisure for mental speculation, the work becomes extremely mystical, and in some places unintelligible. He, in the first place examined the properties of all bodies in this sublunary world, as plants, minerals, &c. While contemplating the objects of nature, he conjectured that all these must have had some productive cause, and hence he acquired a general, but indefinite, idea of the Creator. From a desire to know him more distinctly, he directed his attention to the celestial bodies, of which the magnitude and movements increased his wonder and admiration. Having obtained a knowledge of the Supreme Being, he became desirous to ascertain by which of his own faculties he had comprehended this existence: He was thus led into a course of metaphysical speculation, and then of moral practice, which seems to have consisted in the adaptation of his conduct to certain far-fetched analogies with the heavenly orbs. At length he subtilized and refined to such a degree, that he excluded from his

meditations, and even from his senses, all material objects; till, immersed in contemplation of the self-existent Being, and transported beyond the limits of this world, he enjoyed in his extacies that beatific vision to which Quietists, German Theosophes, and other enthusiasts, in modern times, have aspired.

In this work there are, of course, many errors in theology and philosophy, as the former is Mahometan and the latter Aristotelian. The fundamental principles of the work are, that without the aids of instruction we may attain to a knowledge of all things necessary to salvation, and that in this world we may arrive, by contemplation, at an intuition of the Deity, a refined and abstract species of worship scarcely enjoyed in old times by the greatest favourites of Heaven, and of which no promise has been vouchsafed either in the Mosaic or Christian dispensation.

Many ages elapsed before any direct imitation appeared, either of the True History of Lucian, or the mystical production of Ebn-Tophail. At length, during a period when the physical theory of the world was yet unsettled, and the Cartesian hypothesis was struggling with other systems for victory, different works of this kind appeared. They served the purpose of giving an agreeable display of the topics which were then the fashionable subjects of enquiry, while their authors could throw in any new views, without risk, on the one hand, of injuring their reputation in case these views should prove erroneous, and without the danger of shocking public prejudices on the other.

Histoire des Estats de la Lune.

The Histoire Comique des estats et empires de la Lune of Savinien Cyrano de Bergerac (1620-1655), and Les estats et empires du Soleil (1662) [1] by the same author, appear to have had both these objects in view. I shall give some account of the first and best of these works, as it is, with much probability, supposed to have influenced Swift in

[1] The Civitas Solis, by Thomas Campanella, is rather a political fiction after the type of the Utopia than a Voyage Imaginaire, though these two classes of romance often merge one into the other. Campanella's work is analyzed in Mohl, and an English version has recently been published.

his adoption of the same method of writing, and has acquired a high reputation among the compositions of this description.

Both the works of Cyrano were posthumous, and are in some parts mutilated. The first of them, De la Lune, was published, in 1656, by a Mons. de Bret, who tells us, in his preface, that the father of Cyrano, "estoit un bon vieux Gentilhomme assez indifferent pour l'education de ses enfants." He also informs us, that the young man entered into the army, and became the most famous duellist of his age, having fought more than a hundred times, without one of his rencounters having been in his own quarrel. He was wounded at the siege of Arras in 1640, and in consequence of wounds, early dissipation, fatigue and chagrin, died in the thirty-fifth year of his age.

The notion of writing an account of an imaginary excursion to the moon, seems partly to have been suggested by the circumstance of the lunar world having become an object of curiosity among the philosophers of the day. In contradiction to the old opinion of the peripatetics, that the moon could not be a habitable world, on account of its unchangeable nature, Gilbert (Philosoph. magnet, c. 13 and 14,) Henry Leroy and Francisco Patrizio explained at great length the appearances on which they founded an opposite system, while Hevelius, in his Selenographia, and Gassendi, indulged in some serio-comic speculations with regard to lunar rivers and mountains.

Hence Cyrano conceived the intention of representing, in an humorous point of view, those chimeras which some of his contemporaries had too gravely treated. To this he joined the plan of ridiculing the pedantry, the scholastic disputations of the age, and that deference to authority which was so long the bane of science. The notion of conveying this satire in the form of an imaginary excursion to the moon, was probably suggested by the work of Bishop Godwin, whose pseudonym, Dominco Gonzales, made the work pass as a Spanish production, of which a French translation was subsequently published, under title of L'Homme dans la Lune, ou le Voyage Chimérique fait au Monde de la Lune, nouvellement decouvert par Dominique Gonzales Aventurier Espagnol, autrement dit le Courier

Volant. Bayle is mistaken in supposing that Bergerac was in any degree indebted to the Voyage to Australasia,[1] published under the fictitious name of Jaques Sadeur. That production is no doubt a Voyage Imaginaire, but the two works have little resemblance, and Bergerac was dead more than twenty years before the voyage of Sadeur was written by the infamous Gabriel de Foigni.

Bergerac begins the relation of his voyage to the moon by an account of a conversation which led him to meditate on that luminary. His contemplations ended in planning some method to go thither; and, accordingly, having filled some phials with dew, he fixed them round his person, so that the heat of the sun, by attracting the dew, raised him from earth. He lighted in Canada, and gives us some astronomical conversations he there held with the governor. It would be needless to relate the method which he afterwards adopted to journey to the moon, in a species of elastic machine (of which the construction is not very clearly described,) or to detail the circumstances which at length rendered his flight successful. The fiction contrived by Bergerac to account for his flight, is much less happy than that of Dominico Gonzales, who feigns that he had been drawn to the moon by ganzars—birds of passage which winter in that luminary.

After a long ascent, Cyrano finds himself between two moons, of which our earth was the largest, and at length he reaches the sphere of activity of the moon, towards which his feet then turn. This does not happen till he is considerably nearer the moon than the earth, and it is curious that he uses reasoning on the occasion not unlike what would be now employed by a Newtonian.—"Car, disois-Je en moy-mesme, cette Masse (la lune) estant moindre que la nostre, il faut que la sphere de son activité ait aussi moins d'estendüe, et que par consequent J'aye senty plus tard la force de son centre."[2]

At the entrance into the moon, a *hiatus* occurs in the

[1] La Terre Australe connue, etc. . . . by *Nicolas* Sadeur, Geneva, 1676; the title in later editions ran: Les Avantures de Jaques Sadeur dans la découverte et le voiage de la Terre Australe, etc. Paris, 1692. English translation, Lond. 1693.

[2] Œuvres. Amsterdam, 1710, vol. i. p. 300.

work, of which there are several instances in the course of it, some of which perhaps were owing to the author himself, where a difficulty occurred not easily to be surmounted, and others probably to the editor, when a passage presented itself which was too free or indelicate. The beauties of the lunar country are painted with considerable felicity, though the description is not free from the affectation which was common among French authors in the days of Bergerac.—"Là le Printemps compose toutes les saisons—là les ruisseaux par un agreable murmure racontent leurs voyages aux cailloux: là mille petits gosiers emplumez font retentir la forest au bruit de leurs melodieuses chansons; et la tremoussante assemblée de ces divins musiciens est si generale, qu'il semble que chaque feuille dans les bois ait pris la langue et la figure d'un Rossignol—on ne sçait si les fleurs agitées par un doux Zephire courent plutost apres elles-mesmes, qu'elles ne fuyent pour eschapper aux caresses de ce vent folatre."[1]

After walking half a league in a forest of jessamine and myrtle, Bergerac espies a beautiful and majestic youth reposing in the shade. With this personage, who had once been an inhabitant of our world, he enters into a conversation of which we have only fragments. He is soon afterwards less fortunate, in meeting with the Aborigines of the country, who are described as huge naked men, twelve cubits high, walking on all fours. By these he is considered as a little monster, and he is consigned to a mountebank, to be exhibited, like Gulliver, as a show—"Ce Basteleur me porta a son logis, ou il m'instruisit a faire le Godenot, à passer les culbutes, à figurer des grimaces: et les aprés dinées il faisoit prendre a la porte un certain prix de ceux qui me vouloient voir. Mais le ciel flechy des mes douleurs, et fasché de voir prophaner le Temple de son maitre, voulut qu'un jour comme J'estois attaché au bout d'une corde, avec laquelle le Charlatan me faisoit sauter pour divertir le monde, J'entendis la voix d'un homme qui me demanda en Grec qui J'estois. Je fus bien estonné d'entendre parler en ce pais-là comme en notre monde. Il m'interrogea quelque temps; Je luy repondis, et luy contay en suite generale-

[1] P. 302, Œuvres.

ment toute l'enterprise et le succes de mon voyage: il me consola, et Je me souviens qu'il me dit: Hé bien, mon fils, vous portez enfin la peine des foiblesses de vostre monde. Il y a du vulgaire icy comme là qui ne peut souffrir la pensée des choses ou il n'est point accoustumé. Mais scachez qu'on ne vous traitte qu'a la pareille; et que si quelqu'un de cette terre avoit monté dans la vostre, avec la hardiesse de se dire homme, vos sçavans le feroient estouffer comme un monstre. Il me promit en suite qu'il advertiroit la Cour de mon desastre."

This friendly personage alike disclaimed a terrestrial and lunar origin; he informs Bergerac that originally he had been a native of the sun, which, being overstocked with inhabitants, occasionally sent out colonies to the neighbouring planets. He had, it seems, been commissioned to our earth, and in his youth had been known in Greece as the demon of Socrates. In Rome he had addicted himself to Brutus, but had at length preferred a lunar to a terrestrial residence, for which he assigns various reasons:— "C'est que les hommes y sont amateurs de la verité, qu'on n'y voit point de Pedans, que les Philosophes ne se laissent persuader qu'a la raison, et que l'authorité d'un sçavant, ny le plus grand nombre, ne l'emportent point sur l'opinion d'un bateur en grange, quand il raisonne aussi fortement. Bref en ce pais on ne conte pour insenséz que les Sophistes et les Orateurs. Je luy demanday combien de temps ils vivoient; il me repondit trois ou quatre mille ans" [p. 311].

With this solar being, Bergerac enters into philosophical conversation, and several very sublime discussions ensue, which are fortunately interrupted by his friend the exhibiter. "Il en estoit là de son discours, quand mon basteleur s'apperceut que la chambrée commençoit a s'ennuyer de mon jargon qu'ils n'entendoient point, et qu'ils prenoient pour un grongnement non articulé: il se remit de plus belle a tirer ma corde pour me faire sauter jusque a ce que les spectateurs etant saouls de rire et d'asseurer que J'avois presque autant d'esprit que les bestes de leur pais, ils se retirerent chacun chez soy" [p. 313].

The chief inconvenience felt by Cyrano, during the first period of his lunar residence, was the want of provisions, for the inhabitants of the moon live by the odour of savoury

viands; a mode of subsistence also attributed to them in the True History of Lucian, which evinces our author's imitation of the works of the Grecian satirist. Cyrano, however, at last succeeds in making them understand, that something more substantial than the mere steam or exhalations of feasts was necessary for his subsistence.

At length Cyrano was conducted to court by the friendly demon, where, after much reasoning, it was concluded that he was the female of the queen's little animal, who, in consequence was ordered to be introduced to him. Accordingly, in the midst of a procession of monkeys in full dress, a little man arrived. "Il m'aborda," says Bergerac, "par un *Criado de vuestra merced;*[1] Je luy riposté sa reverence a peu pres en mesme termes" [p. 321]. This gentleman was Dominico Gonzales, the Castilian, who had travelled thither with the Ganzars; and this circumstance, by the way, is a proof that the work of Gonzales was the prototype of that of Cyrano, as his was evidently of Gulliver's voyage to Brobdignag. Dominico had immediately on his arrival been classed in the category of monkeys, as he happened to be clothed in the Spanish mode, which the inhabitants of the moon had fixed on for the fashionable attire of their monkeys, as the most ridiculous, which, after long meditation, they had found it possible to devise. Cyrano being considered by the lunar sages as the female of the same class of monkeys of which Dominico was the male, they were confined together, and have long and pretty tiresome discourses concerning elementary principles, the possibility of a vacuum, and other investigations, which were fashionable subjects of discussion among philosophical enquirers in the days of Bergerac. "Voila," says he, "les choses a peu pres dont nous amusions le temps: car ce petit Espagnol avoit l'esprit joly. Nostre entretien toute fois n'estoit que la nuit, a cause que depuis six heures du matin jusques au soir, la grande foule du monde qui nous venoit contempler a nostre logis nous eust destourné; Car quelques-un nous jettoient des pierres, d'autres des noix, d'autres de l'herbe: Il n'estoit bruit que des bestes du Roy, on nous servoit tous les jours a manger a nos heures, et le Roy et

[1] Sir, Your most humble servant.

la reine prenoient eux-mesmes assez souvent la peine de me taster le ventre pour connoistre si Je n'emplissois point, car ils bruloient d'une envie extraordinaire d'avoir de la race de ces petits animaux. Je ne sçais si ce fut pour avoir esté plus attentif que mon masle a leurs simagrées et a leurs tons, mais J'appris plustost que luy a entendre leur langue, et a l'escorcher un peu" [p. 330].

The circumstance of Cyrano acquiring some knowledge of the language of the country, instead of being favourable to him, exposed him to inconvenience and persecution, as some freethinkers began to allege that he was endued with reason. This was most furiously opposed by the more orthodox and accredited sages, who maintained that it was not only foolish but a most horrid impiety, to suppose that a creature which did not walk on all fours, could be possessed of any species of mental intelligence. "Nous autres," argued they, "marchons a quatre pieds, parce que Dieu ne se voulut pas fier d'une chose si precieuse a une moin ferme assiette, et il eut peur qu'allant autrement il n'arrivast malheur a l'homme, c'est pourquoy il prit la peine de l'asseoir sur quatre piliers, afin qu'il ne pût tomber: mais dedaignant de se mesler de la construction de ces deux brutes, il les abandonna au caprice de la Nature, laquelle ne craignant pas la perte de si peu de chose, ne les appuya que sur deux pattes" [p. 331].

But the principal argument against the rationality of Cyrano and his male, and on which the lunar sages particularly piqued themselves, was, that these animals possessed the *Os Sublime*, which the sages of our earth, in their discussions against quadrupeds, rightly consider as a pledge of immortality: "Voyez un peu outre cela," continued the lunar philosophers, "comments ils (Cyrano and the Spaniard) ont la teste tournée devers le Ciel: C'est la disette ou Dieu les a mis de toutes choses, qui l'a scitué de la sorte, car cette posture supliante temoigne qu'ils se plaignent au ciel de celuy qui les a creez, et qu'ils luy demandent permission de s'accommoder de nos restes. Mais nous autres nous avons la teste panchee en bas pour contempler les biens dont nous sommes seigneurs, et comme n'y ayant rien au ciel a qui notre heureuse condition puisse porter envie."

The result of the philosophical conferences concerning Cyrano was, that he must be a bird,—a discovery on which the sages greatly plumed themselves; he was accordingly inclosed in a cage, and intrusted to the queen's fowler, who employed himself in teaching his charge as we do linnets. Under this person's auspices, the progress of Cyrano was such, that the disputes concerning his rationality were renewed, and the consequence was, that those sages who defended the orthodox side of the question, having considerably the worse of the argument, were obliged—"de faire publier un Arrest par lequel on defendoit de croire que J'eusse de la raison, avec un commandement tres-expres a toutes personnes de quelque qualite qu'elles fussent, de s'imaginer, quoy que Je pusse faire de spirituel, que c'estoit l'instinct qui me le faisoit faire" [p. 332.]

To those who are acquainted with the history of philosophy, and the state of opinions in the days of Bergerac, there will appear considerable merit in the satire which has just been exhibited. The supporters of the systems of Aristotle had at one time (ridiculous as it may seem) procured an *Arrêt* at Paris, to prevent his doctrines being contested; and some of his admirers, enraged at the shock which Descartes, Gassendi, and other philosophers in France at this time gave to his opinions, were desirous of resorting to a similar expedient.

In spite, however, of the Lunar *Arret*, the controversy grew so warm, that, as a last resource, Cyrano was ordered to appear before an assembly of the states, in order to judge of his rational powers. The examiners interrogated him on some points of philosophy, and refuted the opinions which he expressed in his answers, "de sorte que n'y pouvant repondre, J'alleguay pour dernier refuge les principes d'Aristote, qui ne me servirent pas davantage que les Sophismes, car en deux mots ils m'en decouvrirent la faussete. Cet Aristote me dirent ils, dont vous vantez si fort la science, accommodoit sans doute les principes a sa Philosophie, au lieu d'accomoder sa Philosophie aux principes. Enfin comme ils virent que Je ne leur clabaudois autre chose, sinon qu'ils n'estoient pas plus sçavans qu'Aristote, et qu'on m'avoit defendu de disputer contre ceux qui nioient les principes; ils conclurent tous d'une

commune voix, que Je n'estois pas un homme, mais possible quelque espece d'Austruche, si bien qu'on ordonna a l'Oyseleur de me reporter en cage. J'y passois mon temps avec assez de plaisir, car a cause de leur langue que Je possedois correctement, toute la cour se divertissoit a me faire jaser. Les Filles de la Reine entr'autres fouroient tôujours quelque bribe dans mon panier; et la plus gentille de toutes ayant conceu quelque amitie pour moy, elle estoit si transportée de joye, lorsqu'estant en secret, Je l'entretenois des moeurs et des divertissemens des gens de nostre Monde, et principalement de nos cloches, et de nos autres instruments de musique, qu'elle me protestoit les larmes aux yeux que si jamais Je me trouvois en estat de revoler en nostre Monde, elle me suivroit de bon coeur."

This lady continues to manifest much attachment to Cyrano, and her affection reminds us of the love of the fair Glumdalclitch for Gulliver in Brobdignag.

At length, his friend, the demon of Socrates, procures the deliverance of Cyrano, who now narrowly escapes being condemned to death for impiety, in maintaining that our earth was not merely a moon, but an inhabited world. This had been oppugned with so much zeal, and so many good arguments by the sages, that Cyrano, in revenge, asserted that he had come to opine that their earth was not an earth but a moon.—"Mais me dirent-ils tous, vous y voyez de la terre, des rivieres, des mers, que seroit-ce donc tout cela? N'importe, repartis Je, Aristote asseure que ce n'est que la Lune; et si vous aviez dit le contraire dans les classes ou J'ay fait mes estudes, on vous auroit siflé. Il se fit sur cela un grand eclat de rire, il ne faut pas demander si ce fut de leur ignorance: Mais cependant on me conduisit dans ma cage." In fine, previous to his deliverance from this second confinement, Cyrano was obliged to make an *Amende*, and to proclaim publicly in the principal parts of the city,—"Peuple, Je vous declare que cette Lune-cy n'est pas une Lune mais un Monde, et que ce Monde de la bas n'est pas un Monde, mais une Lune. Tel est ce que le Conseil trouve bon que vous croyez" [p. 340].

After the deliverance of Bergerac, we are presented with a number of philosophical disquisitions which he held with

the demon and his friends. Among other topics, the arrival of a person of quality decked out in a particular manner, gives rise to a discussion, which has been seized upon by Sterne :—"Cette coustume me semble bien extraordinaire, repartis-Je, car en nostre monde la marque de noblesse est de porter une Espée. Mais l'Hoste sans s'emouvoir: O mon petit homme, s'ecria-t'il, quoy les grands de vostre monde sont si enragez de fair parade d'un instrument qui designe un boureau, et qui n'est forgé que pour nous detrurire, enfin l'ennemy juré de tout ce qui vit; et de cacher au contraire ce sans qui nous serions au rang de ce qui ne'st pas, le Promethée de chaque animal, et le reparateur infatigable des foiblesses de la nature. Malheureuse contrée, où les marques de generation sont ignominieuses, et ou celles d'aneantissement sont honorables." [1]

At length Cyrano, after performing a tour of the moon, is conducted from that luminary to earth, in the arms of the demon, who places him on the acclivity of a hill, and disappears. Some Italian peasants, whom he meets, cross themselves in great terror, but at length conduct him to a village. Here he is assailed by a prodigious barking of dogs, who, smelling the odour of the moon, against which they were accustomed to bark, keep up an incessant clamour. By walking a few days on a terrace in the sun, in order to purify himself of the smell, Cyrano forms a truce with his canine foes, visits Rome, and at length arrives at Marseilles.

Such is the abstract of the Histoire Comique des Estats et Empire de la Lune, a work which, like all those of which the satire is in any degree temporary, has lost a good deal of its first relish. It is, however, still worthy of perusal, especially by those who are acquainted with the philosophical history of the period in which it was com-

[1] This is probably intended as a satire on a passage in Charron's work Sur La Sagesse :—"Helas on choisit les tenebres, on se cache, on ne se livre qu'a la derobée au plaisir de produire son semblable ; au lieu qu'on le detruit en plein jour, en sonnant la trompette en remplissant l'air de fanfares ! Il n'est pas honnête de s'entreteuir de certaines choses tandis qu'on parle avec orguel d'un sabre et d'un pique ; et ce qui sert a tuer l'homme est une marque de noblesse—on dore on enrichit une epée, on s'en pare."

posed: And the interest which it excites must, to an English reader, be increased by its having served in many respects as a prototype to the most popular production of a writer so celebrated as Swift. Nor has it only directed the plan of the Dean of St. Patrick's work; since even in the summary of the Lunar Voyage that has been presented, many points of resemblance will at once be discerned to the journey to Brobdignag. Gulliver is beset, at his first landing on that strange country, by a number of the inhabitants, who are of similar dimensions with the people of the moon, and who are astonished at his diminutive stature—he is exhibited as a sight at one of the principal towns—he amuses the spectators with various mounteback tricks—and acquires an imperfect knowledge of the language—afterwards he is carried to court, where he is introduced to the queen's favourite dwarf, and where great disputes arise concerning the species to which he belongs, among the chief scholars, whose speculations are ridiculed in a manner extremely similar to the reasonings of the lunar sages. The general turn of wit and humour is besides the same, and seems to be of a description almost peculiar to these two writers. The Frenchman, indeed, wanted the advantages of learning and education possessed by his successor, and hence his imagination was, perhaps, less guarded and correct; in many respects, however, it is more agreeably extravagant, and his aërial excursion is free from what is universally known to be the chief objections to the satire contained in the four voyages of Gulliver.

As Cyrano's Journey to the Moon is the origin of Swift's "Brobdignag," so the Histoire des Estats du Soleil seems to have suggested the plan of the Voyage to Laputa. This second expedition of Cyrano is much inferior in merit to his former one, but, like the third excursion of Gulliver, is in a great measure intended to expose the vain pursuits of schemers and projectors in learning and science.[1]

[1] For the idea of the voyage to Laputa, Swift is supposed to have been also indebted, more or less, to Bishop Godwin of Llandaff's "The Man in the Moon, by Domingo Gonzales, 1638," and the fifth chapter of that voyage was clearly suggested by the twenty-second of Rabelais's fifth book of the Vie de Gargantua. There are some spurious missionary's letters from Madagascar and Siam, in Furetiriana, Lyon, 1696,

From an imitation, probably of the works of Bergerac, many of the Voyages Imaginaires, which appeared in France during the first half of the eighteenth century, described excursions through the heavenly bodies. Les Voyages de Milord Ceton, by Marie Anne de Roumier, is the account of an English nobleman, who, during the disturbances of

which must have been known to Swift. Swift makes Gulliver to have been taken by Japanese pirates. Now in 1774, in Japan, were published four small volumes of fabulous voyages, under the title of Wasobiyoë, marvellously like some of Gulliver's adventures. One of Shikaiya Wasobiyoë's voyages is to the land of Perennial Life, where there were neither deaths nor births. Compare this with the Struldbrugs and with Holberg's "Spelekians" (in "Niel Klim's Underjördelse Reise," see Appendix, Scandinavian Fiction), whose normal span of life was 400 years, and among whom suicide was frequent; Wasobiyoë also attempts his own life, but without avail. See Mr. Basil Hall Chamberlain's version of part of the Japanese romance in vol. ii. of the Transactions of the Asiatic Society of Japan. The Eastern story is like Swift's, a satire, but a more genial one than Gulliver. It found an imitator. The modern Japanese novelist, Bakin, "the Inimitable," has produced a somewhat similar work called "Musobiyoë." Among the countries visited by Wasobiyoë were also the Lands of Endless Plenty (cf. Fénelon's "Ile des Plaisirs"), of Shams, of Antiquarians, and of Paradoxes. See Saturday Review, Sept. 18, 1886. When the jealous and exclusive relations which Holland so long maintained with the far East are remembered, it can hardly be doubted that Swift's fiction was transmitted to Japan by Dutch traders. Such a work, beyond its general popularity, could not fail of a special interest for men so distinguished by maritime enterprise, and in fact Dutch editions of the work were published in 1727, 1731, 1791, 1822, etc.: "*Reys na verscheide ver afgelegene volkeren der wereld, door kap. Lemuel Gulliver. Met de sleutel op dezelfs vier eerste Reyzen. Derde en laatste Deel. In 's Gravenhage. By Alberts & Van der Kloot*, MDCCXXVIII., is the title, with the imprint, of the third volume, the only one in the Royal Library at the Hague. The book is a small 8vo, with a portrait of Gulliver, and two engravings on copper (Brobdignag and Severambes). Mention is found in old bibliographies of "Gulliver Reysbeschrijvingen na verscheyde Eylanden. 4 deelen, 8vo, S. Gravenhage, 1727. J. van der Kloot, 1 guld., 16, a sequel: De nieuwe Gulliver was printed by the same publisher at the price of 1 gulden, 5 st. (2*s.* 1*d.*), so that the book must have been largely sold. For the above particulars of the Dutch bibliography of the subject, I gratefully acknowledge my indebtedness to Dr. Campbell, Director of the Royal Library at the Hague. In connexion with Swift's Laputa, the Flying City, Saubha of the Mahabharata should be remembered. In reference to Swift's voyage to Brobdignag, note "Swift's description of a storm in the voyage to Brobdignag," shown by E. H. Knowles to have been copied from Sturmy's "Mariner's Magazine," Kenilworth [1868]. See, too, supra, note, ii. p. 304.

his own country in the time of Cromwell, is metamorphosed into a fly, and in that shape is carried by a friendly genius through the moon and seven planets. The author accommodates the character of the inhabitants of each star to the name it bears on earth. Venus is the centre of amatory indulgence, and Mercury the abode of avarice and fraud. By this means there is conveyed a general satire on different vices; and a ridicule of individuals addicted to the predominant passion in the planet seems also to have been occasionally intended.[1]

There are also some imaginary expeditions through the interior of the earth,[2] the most celebrated of which, next to the Mundus Subterraneus of Kircher, is the Lamekis of the Chevalier Mouhy, which comprehends an account of the sectaries of Serapis, who retired from the rest of the world to the centre of the globe, that, in this seclusion, they might celebrate their mysteries in uninterrupted tranquillity. The work is much in the style of an oriental tale; it is full of marvels, and displays much richness of imagination.[3]

[1] The Adventures of Baron Munchausen, a universal favourite with youth, though first published in English, is the work of R. E. Raspe, who fled to England in consequence of having tampered with the numismatic collections of the Duke of Brunswick. He had previously enjoyed the society of men of the highest culture and learning in Germany, and was himself a man of great parts and erudition. His Munchausen, which would appear to have been suggested by some real person an arrant boaster, reminds one of some of the *gabs*, vol. i., 315-16, and of the earlier German humorous books, e.g., Finkenritter, and is not widely different from a certain vein of American humour. The first part is much the best; the adventures are not new, but drawn from earlier collections of facetiæ, etc., such as Kirchhoff's "Wendunmuth," Bébel's "Facetiæ," Moulinet's "Facetieux dévis," P. Lange's "Deliciæ Academicæ," etc. Munchausen's cloak, which contracts hydrophobia and becomes animated, may possibly have been suggested by a story of a bearskin which is made to move by witchcraft, given in Charles Ogier's report of his journey "Iter Danicum," etc., 1656. There is a Russian folk-tale of a hunter who hung up the skins of the wolves he slew, but one day one of these skins became a wolf and killed him. The people who carry their heads under their arms resemble in this respect the traditional ghost of the Carews of Beddington, of which Raspe may have heard during his sojourn in England.

[2] But above all in this category should be mentioned Holberg's "Niels Klim;" see infra, Appendix on Scandinavian fiction.

[3] Lamekis, ou Voyages extraordinaires d'un Egyptien dans la terre intérieure. Paris, Poilly, 1735-1737. 2 vols. Reprinted in vol. xxi. of the Collection, Voyages imaginaires.

Connected with these wonderful expeditions, there is a species of allegorical travels into imaginary countries, feigned to be the particular residence of some peculiar passion or folly. Of this sort is Tallemant's "Voyage de l'Isle d'Amour," Hedelin d'Aubignac's "Du Royaume de Coqueterie," etc. The best work of the kind I have seen, is Le Voyage de Prince Fan-feredin dans la Romancie, Paris, 1735. It is the description of an ideal kingdom, filled with chimerical productions, and peopled with inhabitants of whimsical or facetious manners, and is on the whole an excellent criticism on the improbable scenes and unnatural manners with which so many writers of romance have stuffed their productions. Thus, some rocks which Fan-feredin passes on his journey, are represented as soft as velvet, having been melted the day before by the complaints of a lover. A great part of the satire is directed against the Cleveland, and Mémoires d'un Homme de Qualité, by the Abbé Prévost. It was written by the Jesuit Guillaume-Hyacinthe Bougeant (1690-1743), who was distinguished by various historical and satiric compositions.

To the above-mentioned classes of Voyages Imaginaires, may be associated works resembling the Sentimental Journey, where the country is real, but the incidents of the journey imaginary. The earliest and most esteemed of these productions is the Voyage[1] de Chapelle, where a journey is performed through different provinces of France. This work, which was written about the middle of the seventeenth century, served as the model of Fontaine's "Voyage de Paris en Limousin," the "Voyage de Languedoc," and a number of similar compositions, many of which, like their model, are partly written in prose, and partly in verse.

The class of

Songes et Visions

resembles the Voyages Imaginaires, and only differs from them in this, that the body is in repose while the mind ranges through the whole chimerical world. These produc-

[1] Voyage à Montpellier, by Claude Luillier Chapelle (1626-1686) and François Le Coigneux de Bachaumont (1624-1702).

tions are of a more fugitive nature, as their duration is limited, than the Voyages Imaginaires, but they are also less unnatural, since nothing is too extravagant to be presented to the imagination, when the eye of reason is closed with that of the body. Of this species of writing, some beautiful examples have been transmitted by antiquity.[1] In modern times, the earliest is the Laberinto d'Amore of the celebrated Boccaccio, which was the model of similar French compositions.

This production was followed by the Polifilo, or Hypnerotomachia, written in Italian in 1467 by Francesco Colonna, who, being a priest, is said to have thus allegorically described his passion for a nun called Lucretia Maura. In this vision Polifilo is a lover, who imagines himself conducted in a dream by his mistress Polia through the temples, tombs, and antiquities of Greece and Egypt. They are at length carried in a bark by Cupid to the island of Cythera, which is beautifully described, and there behold the festivals of Venus and commemoration of Adonis: the Nymphs prevail on Polia to relate her story, and when it is concluded Polifilo is awakened by the song of the nightingale. This work is full of mysteries, of which Polia is the interpreter, but the mysteries are not always the clearer for her interpretation.

The Hypnerotomachia was translated into French at an early period [1546], under the title of Hypnerotomachie ou Discours du Songe de Poliphile, and was probably the model of similar compositions, which became very prevalent in France during the period on which we are now engaged.

In Les Songes d'un Hermite, by Mercier, the different states of society and occupations of individuals pass in review before a recluse, and he finds nothing in them all to induce him to quit his solitude.

In Les Songes et Visions Philosophiques of Mercier, the author feigns, that while returning from the country to

[1] Lucian's "Somnium" (Περὶ τοῦ ἐνυπνίου) and "Somnium sive Gallus" (ὄνειρος ἢ Αλεκτρυών), Cicero's Somnium Scipionis, preserved to us by Macrobius from lib. vi. of the De Republica, and presenting, according to M. Villemain, an ornate summary of Plato's doctrine of the soul and of rewards and punishments, and the "Somnium Viridarii," a political composition of the fourteenth century of unascertained authorship, may be named.

Paris, he arrived at a small inn. Here he met an interesting woman, who had made an unfortunate love marriage. While relating her story, she is surprised and delighted by the arrival of her husband, whom she had regarded as lost. The story the author had heard, and the scene he had witnessed, led him to ruminate on the sorrows and pleasures of love, which form the subject of his first dream, as the impressions that had been made continued after he dropped asleep. Nature holds up to him a mirror, in which he sees represented the effects and influence of that passion in different states of society, the impulse it gives to the savage, and the tameness of domestic happiness in civilized society, to which the author seems to prefer the gratifications of the Indian. His second vision relates to war, and is raised by a perusal of the celebrated treatise of Grotius. The dreamer is carried to a valley, where Justice comes to decide on the fate of conquerors and heroes. Here the shades of Alexander, Tamerlane, and other warriors, pass before him, and are judged according to their deserts.

The

Romans Cabalistiques

form the last species of this division of fiction, which it will be necessary to mention. For many ages the mysteries of the Cabalistic philosophy were subjects of belief and investigation in France. The ends at which its votaries aimed, were the transmutation of metals, and the composition of the Elixir of life, supposed to be the quintessence of the four elements, which, according to this fantastic creed, were inhabited or governed by Sylphs, Undinas, Gnomes, and Salamanders. The vain researches of the cabalists, however, produced some discoveries in experimental physics, and the more ornamental part of their system has suggested the machinery of the most elegant poem in our language.[1]

About the middle of the seventeenth century, when the partizans of this philosophy were hardly yet laughed out of countenance, the Abbé Montfaucon de Villars (1635-1673), undertook to expose its absurdities in a satire entitled Le Comte de Gabalis, ou Entretiens sur les sciences

[1] Pope's "Rape of the Lock."

secrètes (Paris, 1670),[1] a work which was very popular in France, and perhaps instrumental in discrediting the reveries which it ridiculed. Its author feigns that he was acquainted with a number of philosophers who prosecuted the study of the occult sciences, and was employed to correspond in their name with the Count Gabalis, a celebrated German adept, who was expected in a short time to visit Paris. The count is much prepossessed in his favour by the letters he received, and, on coming to Paris, immediately waits on his correspondent, whom he finds endued with such excellent dispositions for the reception of his doctrines, that he resolves to develope to him the whole Arcana of the Rosicrucian science. Previous, however, to this initiation, he enjoins, as requisite to the successful prosecution of his studies, a renunciation, which, if really as essential as the adept describes, satisfactorily accounts for the little progress that has been made in the Cabalistic arts. As a compensation, the disciple is promised the most familiar acquaintance with the elementary spirits, and he of course feels deeply interested concerning their attributes. This introduces the ensuing conversations, which relate to sylphs, undinas, etc., and the nature of their intercourse with the children of men. The whole system of Sylphs and Gnomes had been originally unfolded by Paracelsus.[2] But the Abbé Villars has chiefly followed La Chiave del Gabinetto (Cologne, 1681), a work attributed to the Signor Giuseppe Francisco Borro, or Burrhus, a Milanese impostor, who, being forced to leave his own country on account of his dissolute life and heretical opinions, travelled through Europe, imposing on the credulous by a pretended knowledge of cabalistic secrets. During his life a series of

[1] There is an English translation, The Count de Gabalis, Being a Diverting History of the Rosicrucian Doctrine of the Spirits, etc. Lond. 1714. Nouveaux entretiens sur les sciences secrètes, a sequel to the Comte de Gabalis, and chiefly relating to the philosophy of Descartes, was also written by Villars, but not published till 1715. Villars, it may be mentioned, was the author of a romance, l'Amour sans faiblesse; ou, Anne de Bretagne et Almanzaris, Paris, 1771, three vols. It is said to be a sort of philosophical criticism of the lengthy productions of La Calprenède and the Scudérys.

[2] In his Treatise of Undines, Sylphs, Gnomes, etc. Part 9, 45, of the Basle edition of his works.—Lieb.

letters was printed, under title of Chiave del Gabinetto, which were pretended to have been written by Borro, but which, in fact, only contain a record of his supposed secrets and opinions. The two first letters give an account of a conversation held between Borro and a Danish cabalist with regard to elementary beings. The others disclose the secrets concerning transmutation of metals, the perpetual mobile, etc.

The Comte Gabalis was followed by a number of tales relating to elementary beings. In Les Ondins, a princess escapes from the power of a magician, by whom she is persecuted. She arrives at the sea-shore, and in a fit of despair at her forlorn situation, plunges into the deep, where she is hospitably received by the undinas, whose palace and empire are magnificently described.

L'Amant Salamandre, by Cointreau, is the story of an interested governess, who, in order to procure an establishment for a son, resolves to bring her pupil, a young lady of beauty and fortune, into a situation which will compel her to form this unequal alliance. With this view she leads her to despise the human species, and to sigh for beings of a superior order, as alone worthy of her virtues and accomplishments. Her thoughts are thus turned towards an intercourse with elementary spirits, and her ruin is finally completed by the introduction of the young man, invested with the imposing attributes of a salamander.

Les Lutins du Chateau de Kernosy is the work of Madame Murat, so well known by her fairy tales. The enchantments here, also, are fictitious, and performed by pretended magicians in order to accomplish their purpose. Two lovers, with the view of facilitating their introduction into a castle inhabited by their mistresses, contrive to pass for elementary spirits, deceive the vigilance of a severe and antiquated duenna, and get rid of their rivals, who are two awkward and credulous rustics.

Herodotus, the father of history, tells us of men who at particular seasons changed themselves into wolves, and we are informed in the 8th eclogue of Virgil that Mœris was often detected in this disguise. Solinus also mentions a people of Istria who possessed the same enviable privilege. The notion, doubtless, had its foundation in the imposition

of pretended sorcerers, who laid claim to a power of effecting this transformation, and perhaps, to aid the deception, disguised themselves in wolves' skins. The belief, however, in this faculty left a name behind in every country of Europe. He who enjoyed it was called Garwalf by the Normans, and Bisclaveret by the Bretons, which is the name of one of the Armorican lays of Marie. It contains the story of a baron, whose wife perceiving that her husband was invariably absent during three days of the week, interrogated him so closely on the cause of his periodical disappearance, that she at length reduced him to the mortifying acknowledgment that during one half of the week he prowled as a bisclaveret; and she also extracted from him a secret, which enabled her to confirm his metamorphosis. From a passage in the Origines Gauloises, by La Tour d'Auvergne, it would appear that a belief in this species of transformation continued long in Brittany.—"Dans l'opinion des Bretons, ces memes hommes se revetent, pendant la nuit, de peaux de Loups, et en prennent quelquefois la forme, pour se trover a des assembleés ou le demon est supposé presider. Ce que l'on dit ici des deguisements et des courses nocturnes de ces pretendus hommes loups, dont l'espece n'est pas encore entierement etiente dans l'ancienne Armorique, nous rapelle ce que l'histoire rapporte des Lycantrophes d'Irlande." In Ireland, indeed, this superstition probably subsisted longer than in any other country. "In some parts of France," says Sir William Temple in his Miscellanea, "the common people once believed certainly there were Lougaroos, or men turned into wolves; and I remember several Irish of the same mind."

Under this name of Loups-Garoux,[1] those persons who enjoyed this agreeable faculty have been introduced into several French tales, and other works of fiction, during the

[1] See R. Leubuscher, Ueber die Wehrwölfe und Thierverwandlungen im Mittelalter. Ein Beitrag zur Geschichte der Psychologie, Berlin, 1850, and A. Keller, Dyokletianus. Einleitung, p. 52. Græsse (ii. 3, p. 382, etc.) notes in this connection a passage in the Persiles and Sigismunda of Cervantes (l. i. c. 8), also referred to by F. W. V. Schmidt, in his notes (p. 315) to Straparola. Marie's "Lai de Bisclaveret" occurs again in the Renard Contrefait. The term Bisclaveret would appear also to apply to a human being transmuted into a fox. See Poëtes de

period on which we are now employed. These productions have been very happily ridiculed in L'Histoire des Imaginations de M. Oufle, by the Abbé Bardelon. This work is partly written on the model of Don Quixote, and contains the story of a credulous and indolent man, who, having read nothing but marvellous tales, believes, at length, in the existence of sorcerers, demons, and loups-garoux. He first imagines that he is persecuted by a spirit, then alternately fancies himself a magician and loup-garou, and devotes his time to the discovery of a mode of penetrating into the thoughts of men, and attracting the affections of women.[1]

Champagne, p. 138. L'histoire de Biclarel.—LIEB. See also supra, vol. i. p. 447, and Migne's "Dictionnaire des Superstitions." art. *Loup-garou*. The superstition is ancient and wide-spread, and innumerable allusions to it are found in literature. Herodotus; Virgil, Eclog. viii. 94-97; Strabo; Pliny; Solinus; Pomponius Mela; Dionysius Afer; Varro may be mentioned among the ancients; also St. Augustine, Civ. Dei. xviii. c. 17, 18; Cranzius, Hist. Dan. i. c., P. Le Loyer; iiii. Livres des Spectres, etc., Angers, 1586, Paris, 1605, 1608. A Treatise of Spectres, London, 1605. Pt. 1. Bodin-Démonomanie, p. 193, 450.—Del Rio; Disquisit., p. 124.—C. Schott, Physica Curiosa. Various persons were tried for lycanthropy before the provincial parliaments in France. Jacques Raollet, condemned to death by the parliament of Angers; in 1521 Pierre Burgot and Michel Verdun were tried by the parliament of Besançon; Gilles Garnier was condemned at Dôle in 1591. At the beginning of the sixteenth century the parliament of Paris condemned Jacques Bolle to be burnt for the same crime; but in 1598 the same tribunal acquitted Bouliet, tried on a similar charge. In the Dictionnaire Infernal, Paris, 1863, of Collin de Plancy, will be found several loup-garoup anecdotes, together with references to Spranger, Fincelius, Sabinus, Pencer, Daniel Sennert (Maladies Occultes, chap. v.), and other writers. In the same article (Loups-garous) are mentioned several monographs on the subject, the titles of all of which, however, I have not been able to verify. J. de Nyauld, De la Lycanthropie, transformation et extase des Sorciérs où les astuces du diable sont mises en évidence. Paris, 1615. Chauvincourt, Discours de la Lycanthropie. Claude, prior of Laval, Dialogus de Lycanthropia. Rickius, Discours de la Lycanthropie. The loup-garou was called louléeron in Perigord and bigourne in Poitou. In Normandy the person who becomes a loup-garou puts on at night a *hure* or *hère*. Cf. the haire (hair-shirt) which Littré derives from old high-German hârra, Scandinavian hæra, tissu de poil. Cf. the Slavonic Volkod laki, note, vol. i. p. 447.

[1] In addition to the works described in the foregoing chapter, the following, which have generally a political or satirical bearing, may be mentioned.

Rélation de ce qui s'est passé à la nouvelle decouverte du Royaume de Frisquemore, Paris, 1662.

Mercurius Britannus. Mundus Alter et idem, Sive Terra Australis, by J. Hall, Bishop of Norwich.

Bacon's "Atlantis," written about 1624.

J. V. Andreæ, Reipublicæ Christianopolitanæ descriptio.

Histoire des Séverambes, peuple qui habitent une partie du Troisieme Continent la terre Australe. D. Vairas d'Allais, Paris, 1677-79.

Nouveau Voyage à la Terre Australe, par Jacques Sadeur (G. de Foigni). Paris, 1676.

Republique des Philosophes ou Histoire des Ajaoiens. Geneve, 1768.

Graziani Agricolæ Auletis, Sonderbare Reisen nach unbekannte Länder, 1722.

Voyage Politique, Scientifique et Littéraire dans la monde, 1785.

Histoire curieuse d'un Nouveau Voyage à la Lune par un Aëromane, 1784.

The early balloon experiments doubtless gave an impulse to these descriptions of travels into space.

CHAPTER XIV.

SKETCH OF THE ORIGIN AND PROGRESS OF THE ENGLISH NOVEL—SERIOUS—COMIC—ROMANTIC—CONCLUSION.

IT will have been remarked, that the account of the modern French tales and novels has been much less minute than the analysis of those fictitious histories by which they were preceded. To this compression of the subject, I have been led partly by the variety, and partly by the notoriety of the more recent productions. In the early periods of literature, works of fiction were rare, and thus it was comparatively easy to enumerate and describe them. But during last century, the number of fictitious writings, both in France and England, was so great, that as full an account of them as of those which appeared in former times, would occupy many volumes. Such analysis is likewise the less necessary or proper, since, when works of fiction become so very numerous and varied, they cease to be characteristic of the age in which they were produced. In former periods, when readers were few, and when only one species of fiction appeared at a time, it was easy to judge what were the circumstances which gave birth to it, and to which it gave birth in turn. But in later times, not only an infinite number of works, but works of different kinds, have sprung up at once; and thus were no lónger expressive of the taste and feelings of the period of their composition. Above all, what renders a minute analysis unnecessary is, that the works themselves are known to most readers, and consequently, a detailed account of them would be altogether superfluous. Abstracts may be presented on occasions where the original is little known, and abounds in long details, but they are perfectly unsuitable and improper when the whole novel is concisely and elegantly composed. In this case the value of the original consists less in the

story itself than in the style and sentiments and colouring —in short, in a variety of circumstances, which in an analysis or abridgment totally evaporate and disappear.

Such views have prevented me from entering into detail concerning the French, and they apply still more forcibly to the English novel. What could be more insufferable than an analysis of Tom Jones, and how feeble would be the idea which it would convey of the original? Accordingly I shall confine myself to a very short and general survey of the works of English fiction.

We have already seen that, during the reigns of our Henrys and Edwards, the English nation was chiefly entertained with the fables of chivalry. The French romances concerning Arthur and his knights continued to be the most popular productions during the rule of the Plantagenet monarchs. In the time of Edward IV. the fictions of chivalry were represented in an English garb in the Morte Arthur,[1] which is a compilation from the most celebrated French romances of the Round Table; while, at the same period, the romantic inventions concerning the history of Troy and classical heroes were translated and printed by the indefatigable Caxton. Artus de la Bretagne and Huon of Bourdeaux were *done* into English by Lord Berners in the reign of Henry VIII., and continued along with the Morte Arthur, to be the chief delight of our ancestors during the sway of the family of Tudor. In the age of Queen Elizabeth, the Spanish romances concerning Amadis and Palmerin were translated, and a few imitations of the romances of chivalry were also written in English. Of this class of fiction, the MOST FAMOUS, DELECTABLE, AND PLEASANT HYSTORY OF PARISMUS,[2] the renowned Prince of Bohemia,

[1] By Sir Thomas Maleore, or Malory. Editions were published in 1634, 1816, 1817, 1856, 1858. 1868.

[2] Parismus, the renowned Prince of Bohemia, his most famous, delectable, and pleasant historie: containing his noble battailes fought against the Persians, his love to Laurana, the King's daughter of Thessaly, and his strange adventures in the desolate Iland, etc. *Black letter*, 2 parts. London, 1598-99, 4to. A "fifteenth impression" appeared in 1704. In one part of the story the prince is abandoned by pirates on the desolate Isle, where, however, there are a hermit and an enchanted castle. The episode may just possibly have suggested Defoe's fiction, but it rather recalls the incidents so familiar in the Greek romances.

may be regarded as a representative. This work, written by Emanuel Forde, and printed 1598, was so popular in its day, that the thirteenth edition, in black letter, is now before me. It is principally formed on the model of the Spanish romances, particularly on Palmerin d'Oliva.

The ORNATUS AND ARTESIA, also by Emanuel Forde, and the PHEANDER, OR THE MAIDEN KNIGHT, written by Henry Roberts, and printed in 1595, belong to the same class of composition. By this time, however, the genuine spirit of chivalry had evaporated, and these productions present but a feeble image of the doughty combats and daring adventures of Lancelot or Tristan. A new state of society and manners had sprung up, and hence the nation eagerly received those innumerable translations and imitations of the Italian tales, which, being now widely diffused by means of Paynter's "Palace of Pleasure,"[1] Whetstone's "Heptameron,"[2] and Grimstone's "Admirable Histories,"[3] supplied to the higher class of English readers that species of entertainment which their ancestors had formerly derived from the Recuyell of the Hystoryes of Troye[4] and the Legends of Arthur. The exploits of chivalry—the atrocities and intrigues of the Italian tales, are now alike neglected; and while such works as those of Richardson and Fielding interpose between, they can scarcely be regarded by the present age or posterity. Yet it should not be forgotten that the images and characters of chivalry bestowed additional richness and variety on the luxuriant fancy of Spenser, while the incidents of the Italian tales supplied materials even for the inexhaustible imagination of Shake-

The Famous History of Montelion, Knight of the Oracle, by the same writer, was published in 1663.

[1] Palace of Pleasure beautified, adorned, and well-furnished with pleasaunt histories and excellent novels, selected out of divers authors. Black letter, 2 vols. London, 1575, 8vo.

[2] An Heptameron of Civil Discourses.

[3] Histoires admirables et memorables de nostre temps: Recueillies de plusieurs autheurs, memoires, et avis de divers endroicts mises en lumiere par Simon Goulart . . . corrigé et augmenté de moitié en ceste reconde édition. T. Daré, Rouen, 1606, 12mo. Admirable and memosable histories, containing the wonders of our time. Collected into French out of the best authors by I. [*i.e.* S.] Goulart, and out of French into English by E. Grimston. London, 1607, 4to. See *supra*, ii. p. 290.

[4] See *supra*, vol. i. p. 418.

speare, and gave birth to that peculiar turn of tragic as well as comic interest adopted by the most numerous and noble race of our dramatic poets.

While the English nation, during the reign of Queen Elizabeth, were chiefly amused, as far as romance reading is concerned, with the fading remains of tales of chivalry, and the earliest imitations of Italian stories, there was invented, during the same period, a new species of novel, written in a style of bad taste and affectation, to which there had hitherto been no parallel, and of which it is to be hoped there will never be an imitation. The first work of this description was the Euphues of John Lylie, or Lilly, who was born in 1553 in the Wolds of Kent. At an early age he went to court, where he was patronized by Queen Elizabeth, and hoped to be preferred to the situation of Master of the Revels; but after an attendance of many years, he was finally disappointed. While at the English court he wrote his romance of

EUPHUES,

which some persons have erroneously imagined to be intended as a satire on the phraseology of the court ladies during the reign of Elizabeth. Euphues, however, seems perfectly a serious production, and its author had either the bad taste to adopt in composition the absurd style of conversation which was then in vogue, or, what is more probable, the popularity of his work introduced an affected jargon among the Précieuses Ridicules of the age, in the same manner as the romances of Mad. Scudéry brought the long and inflated compliments of her characters into fashion:—

> Deux nobles campagnards, grands lecteurs des Romans,
> M'ont dit tout Cyrus dans leurs longs complimens.
> BOILEAU [Satire III. v. 43, 44.]

The work of Lylie, which was published about 1580, is divided into two parts, of which the first is entitled EUPHUES, and the second Euphues and his England. In the beginning of this production we are told that Euphues, an Athenian

gentleman, distinguished for the elegance of his person and beauty of his wit, his amorous temperament and roving disposition, arrived at the court of Naples, "which was rather the Tabernacle of Venus than the Temple of Vesta, and more meet for an Atheist than one of Athens." Here Euphues forms a friendship with Philautus, a Neapolitan gentleman, who carries him to sup at the house of his mistress Lucilla, or the gentlewoman, as she is called throughout the romance, where he is so coldly received that he enquires if it be the guise of Italy to welcome strangers with strangeness. In spite of this unfavourable reception, Euphues becomes deeply enamoured of Lucilla, and after supper requests leave to give a discourse on the topic, whether love is most excited by the perfections of mind or beauties of form. Lucilla is so captivated with the eloquence of Euphues in treating this delicate subject, that "for his sake she forsakes Philautus." After this there is little incident in the romance, but many intricate discourses between Euphues and his new mistress, particularly on constancy in love, the existence of which Euphues attempts to demonstrate, by reminding her "that though the rust fret the hardest steel, yet doth it not eat the emerald; though the Polypus change his hue, yet the salamander keepeth his colour." To all this Lucilla replies by treating him in the same manner as she had formerly used Philautus. These unfortunate lovers are now reconciled, and Euphues writes his "Cooling Card [1] to Philautus, and all fond Lovers." He then returns to Athens, whence he transmits several letters to his Neapolitan friend, and also a system of education which he drew up, and entitled Euphues and his Ephœbus.

In the commencement of the second part, Euphues, having joined Philautus, sets out on a voyage to England. The episodical story of the hermit, which he hears on his passage, is excellent, and the advice of the recluse to his

[1] Cooling Card. Literally, a bolus, according to Gifford, and hence metaphorically used in the sense of a decisive retort in word or action. It seems also to be used for *bad news*. Gifford has ridiculed Weber's derivation of the term from card-playing, but see the true Tragedie of Ric. III., p. 23.—From Halliwell's "Dictionary of Archaic and Provincial Words," Lond. 1850.

family reminds us of that perfect specimen of worldly wisdom exhibited in the Instructions of Lord Burleigh to his Son. After the arrival of Euphues in England, we are presented with some curious details concerning the manners and government of that country in the age of Queen Elizabeth. On reaching London, Philautus having fallen in love with a lady called Camilla, consults a magician how he may win her affections; and he, of course, cannot do this without relating all the examples of vehement passion recorded in ancient history and mythology. The magician is as learned on the subject of philtres, but concludes, "that though many there have been so wicked as to seek such meanes, yet was there never any so unhappy as to find them." Philautus being thus disappointed, sends Camilla an amatory letter inclosed in a mulberry, which having failed to gain her love, he transmits a second, in which he threatens suicide, and subscribes himself—"Thine ever, though shortly never."

At this crisis Euphues is recalled by letters to Athens, whence he transmits to Italy, for use of the Neapolitan ladies, what he calls "Euphues' Glass for Europe," a flattering description of England, which he considers as the mirror in which other countries should dress themselves. This, of course, contains an encomiastic representation of the court—the beauty, talents, and, above all, the chastity of Queen Elizabeth, and the virtues of English women, "who do not, like the Italian ladies, drink wine before they rise, to increase their colour." Philautus now reports by letter that he had married the lady Flavia, who, it will be recollected, was his third mistress. "Euphues then gave himself to solitariness, determining to sojourn in some uncouth place; and this order he left with his friends, that if any news came or letters, that they should direct them to the Mount of Selexsedra, where I leave him, either to his musing or muses."

In the romance of Euphues there are chiefly three faults, which indeed pervade all the novels of the same school. 1. A constant antithesis, not merely in the ideas, but words, as one more given to *theft* than to *threft*. 2. An absurd affectation of learning, by constant reference to history and mythology. 3. A ridiculous superabundance

of similitudes: Lylie is well characterized by Drayton, as always

> Talking of stones, stars, planets, fishes, flies,
> Playing with words and idle similies.

Thus, in the very commencement of the work, the author, moralizing on the elegance and accomplishments of his hero, remarks, "that freshest colours soonest fade—the keenest razor soonest turns his edge—the finest cloth is soonest eaten with moths, and the cambrick sooner stained than the coarse canvas." The same style is preserved in the most impassioned letters and conversations in the work. Philautus, writing to Euphues, who had just deprived him of the affections of his mistress, compares his rival, in the course of a single page, to musk, the cedar tree, a swallow, bee, and spider; while perfect friendship is likened to the glow-worm, frankincense, and the damask rose. As a specimen of the amorous dialect of the romance, Lucilla, after reminding her admirers that there are more dangers in love than hares in Athos, runs over all the examples of antiquity in which ladies had been deceived by strangers, as Dido, Ariadne, etc. "It is common and lamentable," she continues, "to behold simplicity entrapped in subtilty, and those that have most might to be infected with most malice. The spider weaveth the fine web to hang the fly—the wolfe weareth a faire face to devoure the lamb—the merlin striketh at the partridge—the eagle snappeth at the fly * * * *. I have read that the bull being tied to the fig-tree loseth his strength—that the whole herd of deer stand at the gaze if they smell a sweet apple—that the dolphin by the sound of musick is brought to shore. And then no marvell it is if the wilde deere be caught with an apple, that the tame damosell is wonne with a blossom—if the fleet dolphin be allured with harmony, that women be entangled with the melody of mens speech." [1]

Notwithstanding its bad taste and affectation, or perhaps in consequence of them, Euphues was in the highest

[1] There is a rather interesting German study on the style and particularly the alliteration of Lylie, by Friedrich Landmann; Der Euphuismus, sein Wesen, seine Quelle, seine Geschichte. Beitrag zur Geschichte der Englischen Literatur des Sechzehnten Jahrhunderts. Inaugural-Dissertation, etc. Giessen, 1881. 8vo.

vogue at the period of its composition, particularly among the court ladies, who had all the phrases by heart. Blount, the editor of six of Lylie's comedies, informs us that all the ladies of that time were his scholars; she who spoke not Euphuism being as little regarded at court as if she could not speak French. Ben Jonson often makes his ladies quote Euphues. Thus Fallace, in Every Man out of his Humour, (act v, scene x,) "O, Master Brisk, as 'tis said in Euphues, Hard is the choice, when one is compelled either by silence to die with grief, or by speaking to live with shame."

Unfortunately, Lylie had not merely admirers, but, as was naturally to be expected from his popularity, many imitators. Of these, one of the earliest was Thomas Lodge,[1] author of

[1] A notice of Lodge and his works is prefixed to his "Defence of Poetry, Music, and Stage-plays," printed for the Shakespeare Society in 1853; but the best account is that which forms the first of Gosse's "Seventeenth Century Studies," whence are drawn the following observations:—

The delectable History of Forbonius and Prisceria is a romance in prose and verse, which shows that Lodge responded with instant promptitude to Greene's Startword in Mamillia the year before. In these florid and cumbrous stories the English novel put forth its first bud; it is in these imitations of Italian romance that our long series of fiction commences. One or two writers, and particularly Whetstone in his Promos and Cassandra, in 1578, had given a kind of timid suggestion of a story; but it is Greene to whom the merit is due of first writing a book wholly devoted to fictitious adventure in prose. Lodge on his side made an improvement on Greene by introducing into Forbonius and Prisceria poetical interludes, and a system of correspondence in sonnets, which were immediately adopted by Greene, and bequeathed by him to his imitators.

In the Rosalynde of Lodge and the Menaphon of Greene, which was probably written about the same time, though published in 1589, we find the two cotyledons between which sprang up the shoot which has spread into the mighty tree of English fiction. In these languid and cumbrous stories it may be difficult to trace any promise of the subtlety of Far from the Madding Crowd, or of the vivid realism of A Modern Instance; but the process of evolution which has led from Greene and Lodge to Mr. Hardy and Mr. Howells has been consistent and direct. Already in these euphuistic romances we trace in embryo certain qualities which have always been characteristic of Anglo-Saxon fiction, a vigorous ideal of conduct, a love of strength and adventure, an almost quixotic reverence for womanhood.—See, however, above, note to A. Behn.

A Margarite of America, composed by Lodge in 1592, while weather-bound in the Straits of Magellan, is a tragical narrative of the loves o

ROSALYND, OR EUPHUES' GOLDEN LEGACY,

a production printed in 1590,[1] and chiefly curious as being the origin of one of Shakespeare's most celebrated dramas. Part of Lodge's novel was probably taken from the Coke's Tale of Gamelyn, which was written by a contemporary of Chaucer, and has by some been erroneously attributed to that father of English poetry.[2] Gamelyn, the younger son of Sir Johan de Boundis, was deprived of his inheritance and scurvily treated by his elder brother, who, among other things, persuaded him to wrestle with a doughty champion, hoping that he would be destroyed in the combat. In all his misfortunes Gamelyn received much commiseration from *Adam*, the old steward of his deceased father, by whose assistance he at length escaped from the cruelty of his brother, and arrived, with his preserver, at a forest, where he sees a band of outlaws seated at a repast, and is conducted by them to their king. Lodge's "Rosalynd," in its turn, has suggested almost the whole plot of As You Like It, in which Shakespeare has not merely borrowed the story, but sketched several of the principal characters, and copied several speeches and expressions from the novel. The phrase "weeping tears," used by the clown, (act ii, scene iv,) and the whole description given by Oliver (act iv, scene iii,) of Orlando discovering him in the forest while in danger from the lion and serpent, is copied from Lodge's "Rosalynd." A song in the second scene of the fourth act, beginning

> What shall he have that killed the deer?—
> His leather skin and horns to wear, etc.

is from a passage in Lodge:—"What newes, forrester?

Arsadachas, son and heir to the Emperor of Cusco, and Margarita, whose father was King of Muscovy. Lodge has expended his richest fancy on this work.'

Lodge's prose style is not less intolerable than that of most of his contemporaries. English prose as an instrument for the clear expression of unaffected thought, had hardly begun to exist. Lodge's best romances are as lucidly and gracefully written as was at that time possible. They never can, however, take again a living place in literature.

[1] And again in 1592, 1598, 1612, 1623, 1634, 1642.

[2] It may, however, be doubted whether Shakespeare ever saw the Coke's Tale of Gamelyn.

hast thou wounded some deere and lost him in the fall? Care not, man, for so small a loss—thy fee was but the skinne and the hornes." Lodge's work also contains verses which indicate some poetical taste and feeling, and which have not been neglected by Shakespeare in the poetry and songs with which he has interspersed his delightful drama. The characters, however, of the Clown and Audrey are of his own invention, as also that of Jaques, who fills the back-ground of the scene with a gloomy sensibility, like the *Pallida Mors* in the festive odes of Horace. The catastrophe of the piece is also considerably altered. Shakespeare, as is remarked by his commentators, appears to have been in great haste to conclude As You Like It. In Lodge, the elder brother is instrumental in saving Aliena from a band of ruffians, "who thought to steal her away, and to give her to the king for a present, hoping by such gifte to purchase all their pardons." Without the intervention of this circumstance, the passion of Celia (under name of Aliena) appears to be very hasty. It was conceived for a person of unamiable disposition, of whose reformation she had just heard, and whom she had only known at her father's court as remarkable for a churlish disposition, and his illiberal treatment of a younger brother. Finally, in Lodge's novel the usurping Duke is not diverted from his purpose by the pious counsels of a hermit, but is subdued and killed by the twelve peers of France, who were brought by the third brother of Rosader to assist him in the recovery of his right. This incident, of course, could not have been well introduced into a drama; but even in that which Shakespeare has adopted in its place, he has suppressed, while hurrying to a conclusion, the dialogue between the usurper and hermit, "and thus lost," as Dr. Johnson has remarked, "an opportunity of exhibiting a moral lesson, in which he might have found matter worthy of his highest powers. He has also forgot old Adam, the servant of Sir Rowland de Boyes, whose fidelity should have entitled him to some notice and reward, and whom Lodge, at the conclusion of his novel, makes captain of the king's guard."

Shakespeare has likewise been indebted for the plot of his Winter's Tale to another novel of the same school—

THE PLEASANT HISTORY OF DORASTUS AND FAWNIA,

by R. Greene,[1] an author equally remarkable for his genius and profligacy. It was at one time supposed that the novel was founded on the play, but Dr. Farmer discovered a copy of Dorastus and Fawnia printed in 1588, which was previous to the composition of the Winter's Tale.[2] Our great dramatist, however, has changed all the names. His Leontes, king of Sicily, is called Egistus in the novel; Polixenes, king of Bohemia, is there named Pandosto; Mamillius, prince of Sicily, Garinter; and Hermione, Bellaria: Florizel is Greene's "Dorastus," and Perdita his Fawnia. Shakespeare has also added the characters of Antigonus, Paulina, and Autolycus. In the principal part of the plot he has servilely followed the novel. The oracle, in the second scene of the third act, is copied from it, and in various passages he has merely versified its language. Thus the lines,

> The gods themselves,
> Humbling their deities to love, have taken
> The shapes of beasts upon them: Jupiter
> Became a bull, and bellowed; the green Neptune,
> A ram, and bleated; and the fire-robed god,
> Golden Apollo, a poor humble swain,
> As I am now,—

are from the following passage in Dorastus and Fawnia:

[1] A monograph on Robert Greene has been written by Professor Storojenko, of Moscow. Dorastus and Fawnia appeared first in 1588, under the title of Pandosto, and underwent several editions.

[2] From the striking resemblance between Shakespeare's "Winter's Tale" and Lope de Vega's "Marmol de Felisardo," Schack (Geschichte der dramatischen Literatur in Spanien, ii. 338) infers the existence of an earlier source, from which Vega and Greene both borrowed.—LIEB. Shakespeare's tale varies from the novel in some particulars, *e.g.*, in Greene's story, Bellaria (Hermione, Act iii. Sc. 2) dies upon learning the loss of her son; and Pandosto (Leontes) falls in love with Fawnia (Perdita), and ends by madness and suicide. This Shakespeare may have felt it necessary to change in a comedy. Collier suggests that the abandonment of the king's daughter in Pandosto in a rudderless boat, was not adopted by Shakespeare because of the similar incident in the Tempest. The difference is taken as one of the indications that these two plays were sketched out at nearly the same time.

—"And yet, Dorastus, shame not the shepherd's weed—
The heavenly gods have sometimes earthly thoughts;
Neptune became a ram, Jupiter a bull, Apollo a shepherd:
They gods, and yet in love—*Thou* a man, appointed to love." By his adherence to the novel, the poet has also been led into the grossest geographical blunders, as making Bohemia a maritime country, sending ambassadors to the isle of Delphos, &c. He has likewise been betrayed into such improbabilities and breach of the dramatic rules, as could only be atoned for by his skilful delineation of character, and that wild simplicity which pervades the sentiments and language.

Greene is also author of a romance called ARCADIA, published in 1587, and formed on the model of Sidney's celebrated pastoral, which, though it was not printed till some years after the publication of Greene's Arcadia, had been written a considerable time before it.

The most beautiful, however, and best known of Greene's productions, is his

PHILOMELA,

otherwise called Lady Fitzwater's Nightingale,[1] in honour of the Lady Fitzwater, to whom it is addressed; "being penned," as the author says in the dedication, "to approve women's chastity." This beautiful tale has been lately reprinted in the first number of the Archaica,[2] and is sufficient, as the editor remarks, to rescue the author's memory from the shame of a *constant* prostitution of his talents to immoral purposes. The character of Philomela is so exquisitely drawn, with so many attractions of saint-like purity, that the fancy which portrayed it, must have been at times illumined by the most tender and sublime conceptions. The style is indeed deformed by the affectations of Euphuism, but, in the conduct of the story, there is a selection of circumstances which anticipates the skill of a later period, and which is the more remarkable,

[1] Editions in 1592, 1615, 1631.

[2] Sir S. E. Brydges, Archaica, containing a reprint of scarce old English tracts. With prefaces critical and biographical. 2 vols., Longman's private press. London, 1815, 4to.

when contrasted with the prolixity of Sidney's Arcadia, a work enjoying in that age the highest reputation.

Philomela, the heroine of this tale, was the wife of a nobleman of Venice Count Philippo Medici, and formed the wonder of that city, "not for her beauty, though Italy afforded none so fair—not for her dowry, though she were the only daughter of the duke of Milan, but for the admirable honours of her mind, which were so many and matchless, that Virtue seemed to have planted there the paradise of her perfection." Though the veil which this lady "used for her face was the covert of her own house—though she never would go abroad but in company of her husband, and then with such bashfulness, that she seemed to hold herself faulty in stepping beyond the shadow of her own mansion;" nevertheless the unreasonable count "tormented her more with jealousy than recompensed her with affection, feeding upon that passion that gnaweth like envy upon her own flesh." In this frame of mind he bethought himself who of his guests had "most courteous entertainment at her hand." It is true, he was unable to call to his recollection any impropriety of conduct, or even levity of behaviour; but then he remembered "that every outward appearance is not an authentical instance, that the greener the Alisander leaves be, the more bitter is the sap, and the salamander is the most warm when he lieth furthest from the fire;" from all which he drew the inference, "that women are most heart-hollow when they are most lip-holy."

This unfortunate recollection concerning the colour of Alisander leaves, and the very peculiar properties of the salamander, together with other similitudes equally conclusive, drawn from stars and eagles and astronomers' almanacks, induced the count to employ an intimate friend, called Giovanni Lutesio, the most fine and courtly gentleman of Venice, to "make experience of his wife's honesty;" Lutesio promising the husband, that, if he found her pliant to listen to his passion, he would make it manifest to him without dissembling.[1]

[1] In Whetstone's "Rock of Regard" there is a somewhat similar incident in the conjugal fidelity of wives mutually wagered. Ed. 1870, p. 147. Such a wager forms the subject of many Italian stories, cf.

Lutesio accordingly began to lay his baits, and one day, when he found Philomela sitting alone in her garden, singing to her lute many merry ditties, he embraced an opportunity of informing her that he was in love, but without revealing who was the object of his passion. On this occasion Philomela propounded so many moral maxims, illustrated by apposite examples drawn from mythology and Roman history, and said so many fine things about ravens and musked Angelica, that he did not venture to proceed farther, but went to inform his friend of the modesty of his wife, and to rehearse the "cooling card[1] of good counsel;" which he had received from her prudence.

The husband, however, was not satisfied; he attributed the legend of good lessons she had uttered, to his friend having refrained from professing a passion for herself, and therefore persuaded him to declare a love which he did not feel. Lutesio accordingly sent her a letter to that purpose, accompanied by a bad sonnet. Philomela returned an indignant answer, but also replied to the sonnet, "to show that her wit was equal to her virtue."

All this was reported to the husband, who now began to entertain suspicions of Lutesio, and to fear that "Men cannot dally with fire, nor sport with affection, and that he who had been a suitor in jest might be a speeder in earnest." At length his suspicions were so confirmed by trifles light as air, that he entertained no doubt of the infidelity of his wife, but as he had no proof, he suborned two of his slaves to testify her guilt. The courts of justice accordingly pronounced a sentence of divorce, and banished both Lutesio and Philomela from the Venetian territory.

Philomela sailed for Palermo. During the voyage, the shipmaster became enamoured of her beauty, "but his passion was so quailed by the rareness of her qualities, that he rather endeavoured to reverence her as a saint,

Boccaccio's "Decameron," ii. 9, and is probably of Indian origin. In most of these stories, however, as in the fabliau de la Violette of Gerard of Montreuil, one party usually obtains knowledge of some secret characteristic which enables him to convince the other party that he has won the wager.

[1] See supra, ii., p. 550.

than to love her as a paramour." On her arrival at Palermo, she resided with him and his wife, and found in their humble dwelling that "quiet rested in low thoughts, and the safest content in the poorest cottages; that the highest trees abide the sharpest storms, and the greatest personages the sharpest frowns of fortune: therefore with patience she brooked her homely course of life, and had more quiet sleeps than in her palace in Venice; only her discontent was when she thought on Philippo, that he had proved so unkind, and on Lutesio, that for her sake he was so deeply injured: Yet, as well she might, she salved these sores, and covered her dark fortunes with the shadow of her innocence."

Meanwhile Lutesio had fled to the duke of Milan, the father of Philomela, and informed him of the injuries inflicted on his daughter. The duke immediately proceeded to Venice, and sought reparation from the senate. Those slaves who had been suborned by the count, confessed their perjury. Then the count, conscience-stricken, rose up and declared, "that there is nothing so secret but the date of days will reveal; that as oil, though it be moist, quencheth not fire, so time, though ever so long, is no sure covert for sin; but as a spark raked up in cinders will at last begin to glow and manifest a flame, so treachery hidden in silence will burst forth and cry for revenge."

"Whatsoever villainy," continued he, "the heart doth work, in process of time the worm of conscience will bewray. It booteth little by circumstance to discover the sorrow I conceive, or little need I show my wife's innocency, when these slaves whom I suborned to perjure themselves, have proclaimed her chastity and my dishonour: suffice it then that I repent, though too late, and would make amends; but I have sinned beyond satisfaction, for there is no sufficient recompense for unjust slander. Therefore, in penalty of my perjury towards Philomela, I crave myself justice against myself, that you would enjoin a penance, but no less than the extremity of death."

The life of Philippo, however, was spared by the clemency of the duke, and all set out in different directions in quest of the injured Philomela. The husband arrived at Palermo, and in despair accused himself of a murder which had been

committed in an obscure corner of the city. Philomela hearing that a Venetian was thrown into prison, asked to see him, and perceived through the lattice that he was indeed her husband; and, about the same time, she learned that her innocence had been established at Venice. Her first emotions were those of indignation and hopes of revenge, but soon she reminded herself "that the word husband is a high term, easily pronounced in the mouth, but never to be banished from the heart—knowest thou not that the love of a wife must not end but by death? that the term of marriage is dated in the grave?" She then framed to herself an excuse for the conduct of her husband, "that he did not work this wrong because he loved another, but because he overloved thee: 'Twas jealousy that forced him to that folly, and suspicion is incident only to such as are kind-hearted lovers."

Under the influence of these sentiments she appeared in court, when her husband was arraigned, and accused herself of the murder. In the course of the trial, the innocence of both was made manifest. The judge enquired why these two did plead themselves guilty; Philippo answered for despair, as weary of his life—Philomela said for the safety of her husband.

"The Sicilians at this shouted at her wondrous virtues, and Philippo, in a swoon between grief and joy, was carried away half dead to his lodging, where he had not lain two hours, but, in an extasy, he ended his life. And Philomela hearing of the death of her husband, fell into extreme passions. She returned home to Venice, and there lived the desolate widow of Philippo Medici all her life; which constant chastity made her so famous, that in her life she was honoured as the paragon of virtue, and after her death solemnly, and with wonderful honour, intombed in St. Mark's church, and her fame holden canonized until this day in Venice."

The concluding incident of the story of Philomela is evidently an awkward alteration of Boccaccio's celebrated story of Titus and Gesippus, (see above, vol. ii. p. 142). The first part, which relates to the trial of the wife by the husband's friend, corresponds, as has doubtless been remarked, with the episode of the Curioso Impertinente, in

Don Quixote [Part i. ch. 33], where Anselmo persuades his friend to try the chastity of his wife Camilla. It is not probable, however, that Greene and Cervantes copied from each other; Greene was dead before Don Quixote was published, and it is not likely that Cervantes had any opportunity of perusing Philomela. They must therefore have borrowed from some common original. Indeed, I remember to have once read the story in some old Italian novelist, but cannot now recall it more precisely to my recollection.[1] Philomela is the origin of Davenport's play of the City Night-cap, where Lorenzo makes his friend Philippo try the chastity of his wife, Abstemia, sister to the duke of Venice. This drama was written early in the seventeenth century, and has been published in Dodsley's collection [vol. ix.]; but the editor is mistaken in supposing that it is borrowed from the Curioso Impertinente, as the plot coincides much more closely with Philomela. Lorenzo bribes two slaves to swear to his wife's infidelity. The duke of Venice comes to seek reparation for the wrongs of Abstemia, who had meanwhile retired to Milan, where all that takes place corresponds precisely with what occurs at Palermo in Philomela. The style, too, is full of Euphuism, and even the words of Greene are sometimes adopted:—

> O when the Elisander leaf looks green,
> The sap is then most bitter. An approved appearance
> Is no authentic instance: She that is lip-holy
> Is many times heart-hollow. ———

Lodge and Greene are the only imitators of Lylie, who have atoned for affectation of style by any felicity of genius or invention; and I certainly do not mean to detain the reader with the Euphuism of Philotimus, by Brian Melbrank, published 1583, or Breton's "Miseries of Mavillia," merely because they were printed in black letter, and are as scarce as they deserve to be.

The style of novel-writing introduced by Lylie, was not of long popularity, but the taste by which it was succeeded is not more deserving of commendation. During the agitated reign of Charles I., and the subsistence of the

[1] See Von der Hagen's "Gesammtabenteuer," notes to No. 27.

commonwealth, the English nation were better employed than in the composition or perusal of romances. By the time of the Restoration, the popularity of the Arcadia, which had been published in the reign of James I., and prevalence of the French heroic romance, fostered a taste for more ponderous compositions than any that had hitherto appeared. The ELIANA, printed in 1661, is as remarkable for its affectation, though of a different species, as the novels of the school of Euphues. In Eliana, when a person dies, he is said to depart into the subterranean walks of the Stygian grove—to see is always called to invisage, to raise is to suscitate, and a ladder of ropes is termed a funal ladder. Flora "spreads her fragrant mantle on the superficies of the earth, and bespangles the verdant grass with her beauteous adornments;" and a lover "enters a grove free from the frequentations of any besides the ranging beasts and pleasing birds, whose dulcet notes exulscerate him out of his melancholy contemplations."

The celebrated duchess of Newcastle employed herself in similar productions; but the only English romance of this description that obtained any notoriety, is the

PARTHENISSA

of Roger Boyle, earl of Orrery (1621-1679), which was published in 1664, and is much in the style of the French romance of the school of Calprenède and Scudéry. In the commencement of this work, a stranger, richly armed, and proportionally blest with all the gifts of nature and education, alights at the temple of Hierapolis in Syria, where the queen of love had fixed an oracle as famous as the deity to whom it was consecrated. A priest called Callimachus, who belonged to the establishment, accosted him, and, without farther introduction or ceremony, begged a relation of the incidents of his life: the stranger agreed to furnish him with the notices required as a penance, but it is not clear whether he means on himself or Callimachus; one thing, however, is certain, that a penance is imposed on the reader. He prosecutes his story for some time without intermission, and then devolves it on a faithful

attendant. It appears that the stranger is Artabanes, a Median prince, born and brought up at the court of the king of Parthia; and it is also unfolded that he is deeply enamoured of Parthenissa. This lady, who proves to be the heroine of the romance, had come, on occasion of the death of her father, to the Parthian court, to beg a continuance to herself of the revenues of a principality which he had enjoyed. Artabanes had soon an opportunity of evincing his passion; for on a great national festival, a procession, with a suitable accompaniment of trumpets and clarions, announced the approach of a character of importance. This stranger proved to be an Arabian prince, who had come on the old errand of establishing, by single combat, the incomparable nature of the charms of his mistress; he displayed a portable picture gallery, comprehending the portraits of four and twenty beauties, whose deluded lovers had the presumption to maintain that the charms of their mistresses equalled those of the fair Mizalenza. The prowess of Artabanes not only prevented the resemblance of Parthenissa from being added to the exhibition, but obtained for her at one blow, possession of the *chefs-d'oeuvre* in the collection of his antagonist. Artabanes, however, had a formidable rival in Surena, who was the chief favourite of the king. As Surena found that he made no progress in the affections of Parthenissa, he bribed one of her confidantes to place a letter in the way of Artabanes, purporting that a good understanding subsisted between himself and Parthenissa. Artabanes had, in consequence, a dreadful combat with Surena, whose life, however, he spared, and then abandoned his country, under a firm conviction of the infidelity of Parthenissa, and with the fixed resolution of taking up his residence on the summit of the Alps. On his voyage to that lofty region he was taken by a pirate, who presented him, along with fourscore other captives, to his friend and protector, Pompey, the notorious patron and encourager of pirates. Having afterwards escaped from bondage, Artabanes put himself at the head of his fellow slaves, and, his party increasing, the hero of this romance turns out to be our old historical friend Spartacus. The account of the war is given correctly, only it is said to be a mistake that Spar-

tacus was killed in the battle of the Trenches; as he not only survived that combat, but relinquished his scheme of Alpine retirement, and came *incognito* to Rome. There a Parthian friend arrived, who cleared up all his suspicions with regard to Parthenissa, and persuaded him to return with him to the East. On his arrival in Asia, he was much encumbered by his old rival Surena, and also by a new competitor who had sprung up in the person of the monarch. Parthenissa having fallen under the power of the latter, who, she feared, intended to push his gallantry to the utmost, swallowed a potion, which gave her the appearance of death. Our credulous hero believing she was poisoned, was invaded with so high a sorrow that he stabbed himself, but having recovered by aid of chirurgeons, he had come to Hierapolis, as related near the beginning of the romance, to consult the oracle on what was to be done in this extremity. Callimachus, the priest, in return for the above relation, undertakes the history of his own adventures: he proves to be Nicomedes, king of Bythinia, father of Julius Cæsar's Nicomedes; but while his story is telling, a lady, who has all the exterior appearance of Parthenissa, is perceived to land, and enter a thicket with a young knight. Artabanes, however, could hardly believe her to be his mistress, in the first place, because he knew she was dead; and, secondly, her behaviour was inconsistent with her fidelity to him and with female decorum. The romance breaks off before the author disengages his heroine from the suspicious predicament in which he had placed her. The unfinished state in which the work has been left, which is the chief objection to Marianne and the Paysan Parvenu,[1] is what no critic will blame in the Parthenissa. Besides the episode of Callimachus, there is also the story of Perolla, one of the adherents of Spartacus, who was enamoured of a fair Capuan, and by a singular misfortune, considering the very different periods at which they flourished, had Hannibal for a rival. Such was the Carthaginian's passion, that while he remained in Italy he delivered up the conduct of all martial affairs unto the generous Maharbal,

[1] See *supra*, ii., p. 464.

and declined the conquest of the world to conquer the unfortunate Izadora. Nevertheless he would unavoidably have effected the former object, at the time he advanced to Rome, had not his fair enemy, by the most pressing entreaties, persuaded him to carry his arms to other quarters rather than employ them in the destruction of that city which had given her birth. Hannibal and Spartacus were, perhaps, the two heroes of antiquity worst qualified to act the parts of whining lovers in a romance; the latter, especially, excites little interest, and no romantic ideas are associated with his name.

Of the six parts, of which this romance consists, one is dedicated to the duchess of Orleans, and the others to lady Sunderland, better known by the name of Sacharissa.

The circumstance of the work of Lord Orrery, and the Eliana, being both left incomplete, shows that there was no great encouragement extended to this species of composition. Indeed, a romance of the description of Parthenissa, though it might be well adapted to the more solemn gallantry of the court of Louis XIV. was not likely in king Charles's days to be popular in this country, or to produce imitation. There was, in consequence, a demand for something of a lighter and less exalted description, and, accordingly, to this period may be ascribed the origin of that species of composition which, fostered by the improving taste of succeeding times, has been gradually matured into the English novel. In that age appeared Miss Manley's (1617?-1724) "New Atalantis," which, like the Astrée, was filled with fashionable scandal. From this circumstance it was popular for a certain period, and its immortality was foretold by Pope, as rashly as a thousand years of bloom were promised to the Beauties painted by Jarvis.[1]

The novels of Mrs. Behn (1640-1689), were for the most part written towards the close of the reign of Charles II. Of this lady, Sir R. Steele said, as we are informed in

[1] Besides the Atalantis, Miss Manley wrote The Fair Hypocrite, The Physician's Stratagem, The Wife's Resentment, and several other novels which have fallen into equal oblivion. In her dedication to Lady Lansdowne, she says they have truth for their foundation, and several of the facts are to be found in ancient histories. (Forsyth, p. 197.)

Granger's "Biographical Dictionary," that she understood the practic part of love better than the speculative. Her writings have not escaped the moral contagion which infected the literature of that age; and, indeed, if only one contemporary poet could boast unspotted lays, it can hardly be expected that this should have been the lot of a single novelist.[1] The story of Oroonoko, or the Royal Slave,[2] is the most interesting of the novels of Mrs. Behn, and is not liable to the objections which may be charged against many of the others. The incidents which furnished the outline of this tale fell under the author's own observa-

[1] Even if her life remained pure, it is amply evident her mind was "tainted to the very core. Grossness was congenial to her. She wrote dramas, which though not worse than those of her contemporaries, revolted the public as proceeding from a woman; yet braving censure and reproof, with an independence worthy of a better cause, she persisted in her course. The noble examples of Scudéry and La Fayette were lost upon her: she read their works, she knew well their object, and she wrote not one coarse passage the less for either." See J. Kavanagh's account of Behn in English Women of Letters, London, 1863. Mrs. Behn, however, was, it appears, left in poverty at the death of her husband, and resorted to her pen for maintenance. She was perhaps the first professional English female writer. In judging her this circumstance should at least be borne in mind. She had not the genius even had she possessed the will, to revolt against the vogue of her day, and make purity palatable. Her appearance in English literature is an interesting event, and it is somewhat remarkable that it has received so little notice here from Dunlop.

[2] This and several other works of Mrs. Behn were translated into French, and very widely read. She herself translated Fontenelle's "Plurality of Worlds," and several French romances. These tasks, however, do not seem to have much influenced her own production. "Though Mrs. Behn's indelicacy was useless," writes Julia Kavanagh, "and worse than useless, the superfluous addition of a corrupt mind and vitiated taste—though her style was negligent, incorrect, and often awkward, and she has no claim to the rank of a good or a great writer—she had two gifts in which she far excelled either of the French ladies [Scudéry and La Fayette], freshness and truth. Oroonoko is not a good book, but it is a vigorous, dramatic, and true story. True in every sense. The descriptions are bright, luxuriant, and picturesque; the characters are rudely sketched, but with great power; the conversations are full of life and spirit. Its rude and careless strength made it worthy to be one of the first great works of English fiction. In some of the nobler attributes of all fiction it failed, but enough remained to mark the dawning of that great English school of passion and nature, of dramatic and pathetic incident, which though last arisen and slowly developed, has borrowed least and taught most."

tion when she accompanied her father to Surinam, and, as related by the novelist, have supplied Southerne with the plot of one of the best known and most affecting of his tragedies.

Mrs. Behn was imitated by Mrs. Heywood, who was born in 1693, and died in 1756. Her earlier novels, as LOVE IN EXCESS—THE BRITISH RECLUSE—THE INJURED HUSBAND, in which she has detailed the intricacies, and unveiled the loosest scenes of intrigue, have all the faults in point of morals, of the productions by which they were preceded. Her male characters are in the highest degree licentious, and her females are as impassioned as the Saracen princesses in the Spanish romances of chivalry. The

HISTORY OF MISS BETSY THOUGHTLESS,[1]

however, a later and more extended production of this writer, though not free in every passage from the objections that may be charged against her former compositions, is deserving of notice, both on account of its merit, and of having apparently suggested the plan of Miss Burney's "Evelina."

In the novel of Mrs. Heywood, a young lady makes, at an early age, her first appearance in London on the great and busy stage of life. In that city she resides under the protection of Lady Mellasin, a woman of low birth, of vulgar manners, and dissolute character, whose husband had been appointed the guardian of Miss Thoughtless by her father. From this woman, and from the malice and impertinence of her daughter, Miss Flora, the heroine suffers much uneasiness on her entrance into life. Though possessed of a virtuous mind, a good understanding, and a feeling heart, her heedlessness of ceremony, her ignorance of forms, and inexperience of the manners of the world, occasion many perplexing incidents, and lead her into awkward situations, most mortifying to her vanity, which,

[1] "The first really domestic novel, according to modern ideas, that exists in the language." W. Forsyth, Novels and Novelists of the Eighteenth Century, Lond. 1871, p. 203, etc., where a brief outline o the story is given.

at length, alarm the delicacy, and almost for ever alienate the affections, of an amiable and devoted lover.

Evelina, it will be recollected, was placed in an analogous situation, and her embarrassments originated in similar circumstances. The chief perplexity of Mr. Trueworth, the admirer of Miss Thoughtless, arose from meeting her in company with Miss Forward, who had been her companion at a boarding-school, and of whose infamous character she was ignorant. In like manner the delicacy of Lord Orville is wounded, and his attachment shaken, by meeting his Evelina in similar society at Vauxhall. The subsequent visit and counsel of the lovers to their mistresses is seen, however, in a very different point of view by the heroines.

But not only is the plan of Betsy Thoughtless analogous to that of Evelina, but many of the characters coincide with those delineated in that celebrated performance. Mr. Trueworth is the same generous and pleasing lover as Lord Orville. Lady Mellasin, with whom Miss Thoughtless resides in London, is the same low-born, coarse, and dissolute woman with Mad. Duval. The malice and jealousy with which Miss Flora Mellasin persecutes the heroine in the beginning of the older novel, corresponds to the malice and jealousy of the Miss Branghtons. Miss Mabel, the amiable and modest friend of Betsy Thoughtless, seems to have suggested the character of Miss Mirvan, the companion of Evelina; while in the novel of Mrs. Heywood, and of Miss Burney,[1] we may trace the same assurance, affected indifference, and impertinent gallantry, in many of the secondary characters.

Towards the middle of the eighteenth century the number of English novels rapidly increased. Those which have appeared subsequently to that period may, I think, be divided into the *serious*, the *comic*, and the *romantic*.

At the head of the first class we must unquestionably place the works of Samuel Richardson (1689-1761). The earliest performance of that celebrated writer is his

[1] For an account of Miss Burney, afterwards Mme. d'Arblay (1752-1840) and her novels, see J. Kavanagh's "Englishwomen of Letters." In 1752 Mrs. Lennox published her Female Quixote, intended to ridicule the romances of the Astrée, Cyrus, and Parthenissa type.

PAMELA,

the first part of which was published in 1740. We are informed, in the Life of Richardson, that the booksellers, for whom he occasionally employed his pen, had requested him to give them a volume of familiar letters on various supposed occasions. It was the intention of the author to render his work subservient to the benefit of the inferior classes of society, but letter producing letter, it grew into a story, and was at length given to the public under the title of the History of Pamela. In the work above quoted, it is said, that the author's object in Pamela is two-fold: to reclaim a libertine by the influence of virtuous affection, and to conduct virtue safe and triumphant through the severest trials to an honourable reward. With this view, a young girl, in the humblest sphere of life, is represented as exposed to the amorous solicitations of her master. The earlier part of the story consists of the attempts practised against her virtue, and her successful resistance, all which are related in letters from Pamela to her parents, whose characters are intended as a representation of the manners and virtues of the humblest sphere of English society. From the unremitting assiduity of her master, however, our heroine begins to think she may play a higher game than a mere escape from his snares: prudence now comes to the aid of purity, and her master, after a struggle between passion and pride, rewards her by the offer of his hand, which is most thankfully accepted. Two volumes were subsequently added, which exhibited Pamela in the marriage state. From these two parts Goldoni has formed his comedies of Pamela Nubile, and Pamela Maritata.

On its first appearance, Pamela was received with universal applause, but its fame has been in some measure dimmed by the brighter reputation of its author's subsequent performances. Of these,

CLARISSA HARLOWE

is the production on which his reputation is principally founded. It is the story, as is universally known, of a young lady, who, to avoid a matrimonial union to which

her heart could not consent, and to which she was urged by her parents, casts herself on the protection of a lover, who scandalously abuses the confidence she had reposed in him, and finally succeeds in gratifying his passion, though he had failed in ensnaring her virtue. She rejects the reparation of marriage which was at length tendered, and retires to a solitary abode, where she expires, overwhelmed with grief and with shame. It is a trite remark, that it was reserved for Richardson, in this story, to overcome all circumstances of dishonour and disgrace, to exhibit the dignity of virtue in circumstances the most painful, and apparently the most degrading, and to show, which seems to be the great moral of the work, that in every situation virtue is triumphant.

The chief merit of Richardson consists in his delineation of character. Clarissa is the model of female excellence. There is something similar in the rest of the Harlowe family, and at the same time something peculiar to each individual. "The stern father," says Mrs. Barbauld, "the passionate and dark-souled brother, the envious and ill-natured sister, the money-loving uncles, the gentle but weak-spirited mother, are all assimilated by that stiffness, love of parade, and solemnity, which is thrown over the whole group, and by the interested family views in which they all concur." The character of Lovelace, as is well known, is an expansion of that of Lothario in the Fair Penitent; but, in the opinion of Dr. Johnson, expressed in his Life of Rowe, the novelist has greatly excelled his original in the moral effect of the fiction. "Lothario," says the illustrious biographer, "with gaiety which cannot be hated, and bravery which cannot be despised, retains too much of the spectator's kindness. It was in the power of Richardson alone to teach us at once esteem and detestation; to make virtuous resentment overpower all the benevolence which art and elegance and courage naturally excite; and to lose at last the hero in the villain."

But though the character of Lovelace may not perhaps be objectionable in its moral tendency, there is no representation, in the whole range of fiction, which is such an outrage on verisimilitude. Such a character as Lovelace not only never existed, but seems incompatible with human

nature. Great crimes may be hastily perpetrated where there is no strong motive for their commission, but a long course of premeditated villainy has always some assignable object, which cannot be innocently attained.

Richardson having exhibited in his Clarissa a model of female delicacy, grace, and dignity, attempted in

SIR CHARLES GRANDISON,

his third and last production, to represent a perfect male character, who should unite every personal advantage and fashionable accomplishment with the strict observance of the duties of morality and religion. All the incidents have a reference to the multifarious interests of this "faultless monster;" and the other characters seem only introduced to give him an opportunity of displaying in every light his various perfections, with the exception perhaps of Clementina, whose mental alienation is painted with such genuine touches of nature and passion, that it would scarcely suffer in a comparison with the phrensy of Orestes, or madness of Lear.

Thus, the object of Richardson in all his novels is to show the superiority of virtue. He attempts, in Pamela, to render the character of a libertine contemptible, and to exhibit the excellence of virtue in an unpolished mind, with the temporal reward which it sometimes obtains. On the other hand, in Clarissa he has displayed the beauty of mental perfection, though in this life it should fail of its recompence. In Sir Charles Grandison he has shown that moral goodness heightens and embellishes every talent and accomplishment.

Besides the publications of Richardson, there are several other productions of English fiction distinguished by their tenderness and pathos, and of which the chief object is to excite our sympathy. In

SYDNEY BIDULPH,[1]

by Mrs. Frances Sheridan (1724-1766), every affliction is

[1] Memoirs of Miss Sydney Bidulph, Lond., 1761. French and German translations appeared in the following year.

accumulated on the innocent heroine, in order to show that neither prudence nor foresight, nor the best dispositions of the human heart, are sufficient to defend from the evils of life. This work, we are told, was written in opposition to the moral system then fashionable, that virtue and happiness are constant concomitants, or, as expressed by Congreve in the conclusion of the Mourning Bride,—

> That blessings ever wait on virtuous deeds,
> And though a late, a sure reward succeeds.

In the writings of William Godwin (1756-1836), some of the strongest of our feelings are most forcibly awakened, and there are few novels which display more powerful painting, or excite higher interest, than his

Caleb Williams.

The character of Falkland, the chief actor, which is formed on visionary principles of honour, is perhaps not strictly an invention, as it closely resembles that of Shamont, in Beaumont and Fletcher's "Nice Valour." But the accumulated wretchedness with which he is overwhelmed, the inscrutable mystery by which he is surrounded, and the frightful persecutions to which he subjects the suspected possessor of his dreadful secret, are peculiar to the author, and are represented with a force which has not been surpassed in the finest passages and scenes of poetic or dramatic fiction. Godwin's other novel,

St. Leon,

is intended to show that the happiness of mankind would not have been augmented by the gifts of immortal youth and inexhaustible riches: But, in fact, the story does not establish the unsatisfactory nature of such endowments. St. Leon, except in the reserve and distrust created in his domestic circle, always appears rather to be persecuted by his ill fortune, than by the consequences of his supernatural acquisitions. It is unfortunate too that, in order to show the protracted misery produced by the elixir of life, the author was forced to place his hero in a remote and super-

stitious age, since we can never help reflecting how different would have been the fate of St. Leon had he lived in a happier land and more enlightened period.

His misfortunes also are too much of the same description, as they chiefly arrive from personal captivity—his successive imprisonments in the jail of Constance, the cells of the Inquisition at Madrid, and the dungeon of Bethlem Gabor. Hence that portion of the romance whith precedes his acquirement of the elixir of life and secret of the transmutation of metals, has always appeared to me the most interesting. The historical part relating to the Italian campaigns which terminated with the battle of Pavia, is told with infinite spirit. The domestic life of St. Leon is admirably exhibited in the contrasts of chivalrous splendour, the wretchedness of want, and the comforts of competence; while Marguerite, alternately embellishing, supporting, and cheering these varied scenes of existence, forms one of the finest representations of female excellence that has ever been displayed. The character, too, of St. Leon is ably sustained—we are charmed with his early loyalty and patriotism—his elevation of soul and tender attachment to his family; while, at the same time, his fondness for magnificence and admiration naturally prepares his acceptance of the pernicious gifts of the alchymist. Through the whole romance the dialogues are full of eloquence, and almost every scene is sketched with the strong and vivid pencil of a master. Never was escape more interesting than that of St. Leon from the *Auto da Fe* at Valladolid, or landscape more heart-reviving than that of his subsequent journey to the mansion of his fathers! Never did human genius portray a more frightful picture of solitude and mental desolation, than that of the mysterious stranger who arrives at the cottage of St. Leon, and leaves him the fatal bequest! At the conclusion we are left with the strongest impressions of those feelings of desertion and deadness of heart experienced by St. Leon, and which were aggravated by his constant remembrance of scenes of former happiness.

Of the authors of *Comic* Romance, the two most eminent, as every one knows, are Henry Fielding (1707-1754,) and

Smollett, concerning whose works I shall not detain the reader. No one wishes to be told, for the twentieth time, that the former is distinguished for his delineation of country squires, and the latter of naval characters. The eminence of each, in these different kinds of painting, is a strong proof how necessary experience and intercourse with the world are to a painter of manners—Fielding for some years having been a country squire, and Smollett a surgeon's mate on board a ship of the line.

Tom Jones

is the most celebrated of Fielding's works, and is perhaps the most distinguished of all comic romances. The author warmly interests us in the fortunes of his hero, involves him, by a series of incidents, in the greatest difficulties; and again, when all is dark and gloomy, by a train of events, at once natural and extraordinary, he relieves both his hero and his reader from distress. Never was a work more admirably planned; not a single circumstance occurs which does not, in some degree, contribute to the catastrophe; and, besides, what humour and *naiveté*, what wonderful force and truth in the delineation of incident! As a story, Tom Jones seems to have only one defect, which might have been so easily remedied, that it is to be regretted that it should have been neglected by the author. Jones, after all, proves illegitimate, when there would have been no difficulty for the author to have supposed that his mother had been privately married to the young clergyman. This would not only have removed the stain from the birth of the hero, but, in the idea of the reader, would have given him better security for the property of his uncle Allworthy. In fact, in a miserable continuation which has been written of the history of Tom Jones, the wrongheaded author (of whom Blifil was the favourite), has made his hero bring an action against Tom after the death of Mr. Allworthy, and oust him from his uncle's property.

Of the writings of Tobias George Smollett (1721-1771), by far the most original is

HUMPHRY CLINKER.

In this novel the author most successfully executes, what had scarcely ever been before attempted—a representation of the different effects which the same scenes, and persons, and transactions, have on different dispositions and tempers. He exhibits through the whole work a most lively and humorous delineation, confirming strongly the great moral truth, that happiness and all our feelings are the result, less of external circumstances, than the constitution of the mind. In his other writings, the sailors of Smollett are most admirably delineated—their mixture of rudeness and tenderness—their narrow prejudices—thoughtless extravagance—dauntless valour—and warm generosity. In his PEREGRINE PICKLE Smollett's sea characters are a little caricatured, but the character of Tom Bowling, in RODERICK RANDOM, has something even sublime, and will be regarded in all ages as a happy exhibition of those naval heroes, to whom Britain is indebted for so much of her happiness and glory.[1]

Although, as has been already mentioned, it is not my design to enter into a minute consideration of English novels, an analysis of which would require some volumes, it would not be proper altogether to overlook a *Romantic* species of novel, which seems in a great measure peculiar to the English, which differs in some degree from any fiction of which I have yet given an account, and which has recommended itself to a numerous class of readers by exciting powerful emotions of terror.

"There exists," says an elegant writer, "in every breast at all susceptible of the influence of imagination, the germ of a certain superstitious dread of the world unknown, which easily suggests the ideas of commerce with it. Solitude—darkness—low-whispered sounds—obscure glimpses of objects, tend to raise in the mind that thrilling mysterious terror, which has for its object 'the powers unseen, and mightier far than we.'"

It is perhaps singular, that emotions so powerful and

[1] On the influence of Le Sage on Smollett, see Wershoven's "Smollett et Lesage," Berlin, 1883.

universal should not have been excited by fiction at an earlier period; for this species of composition cannot be traced higher than

The Castle of Otranto,[1]

by Horace Walpole.

The following curious account of the origin and composition of this romance is given by the author himself in a letter to Mr. Cole, dated Strawberry-Hill, March 9, 1769. "Shall I confess to you what was the origin of this romance? I waked one morning in the beginning of last June from a dream, of which all I could recover was, that I had thought myself in an ancient castle, (a very natural dream for a head filled like mine with Gothic story,) and that on the uppermost bannister of a great staircase, I saw a gigantic hand in armour. In the evening I sat down and began to write, without knowing in the least what I intended to say or relate. The work grew on my hands, and I grew fond of it. Add, that I was very glad to think of any thing rather than politics. In short, I was so engrossed with my tale, which I completed in less than two months, that one evening I wrote from the time I had drunk tea, about six o'clock, till half an hour after one in the morning, when my hands and fingers were so weary, that I could not hold the pen to finish the sentence, but left Matilda and Isabella talking in the middle of a paragraph. You will laugh at my earnestness, but, if I have amused you by tracing with any fidelity the manners of ancient days, I am content."

To the work, however, which was written with so much interest, Mr. Walpole did not affix his name, but published it as a translation from an Italian author, whom he called Onuphrio Montalto: he also feigned that it had been originally printed in black letter at Naples, in 1529, and that it had been recently discovered in the library of an ancient catholic family in the north of England. The production was ill received on its first appearance, and the extravagant commendations heaped on the imaginary author by the real one, appear abundantly absurd, now that the deception has been discovered.

[1] Pub. 1764.

The work is declared by Mr. Walpole to be an attempt to blend the ancient romance and modern novel; but, if by the ancient romance he meant the tales of chivalry, the extravagance of the Castle of Otranto has no resemblance to their machinery. What analogy have skulls or skeletons —sliding panels—damp vaults—trap-doors—and dismal apartments, to the tented fields of chivalry and its airy enchantments?

It has been much doubted, whether the Castle of Otranto was seriously or comically intended; if seriously, it is a most feeble attempt to excite awe or terror; an immense helmet is a wretched instrument for inspiring supernatural dread, and the machinery is so violent that it destroys the effect it was intended to raise. A sword which requires a hundred men to lift it—blood dropping from the nose of a statue—the hero imprisoned in a helmet, resemble not a first and serious attempt at a new species of composition, but look as if devised in ridicule of preceding extravagance, as Don Quixote was written to expose the romances of chivalry, by an aggravated representation of their absurdities.

But, whether seriously intended or written in jest, the story of the Castle of Otranto contains all the elements of this species of composition. We have hollow groans, gothic windows that exclude the light, and trap-doors with flights of steps descending to dismal vaults.[1] The deportment, too, of the domestics, the womanish terrors of waiting-maids, and the delay produced by their coarse pleasantries and circumlocutions, have been imitated in all similar productions. For this incongruity, Mr. Walpole offers as an apology, that Shakespeare was the model he copied, who, in his deepest tragedies, has introduced the coarse humour of grave-diggers and clumsy jests of Roman citizens. He argues, that however important may be the duties, and however grave and melancholy the sensations,

[1] "A novel now is nothing more
Than an old castle and a creaking door,
A distant hovel,
Clanking of chains—a galley—a light—
Old armour and a phantom all in white—
And there's a novel!"

COLMAN.

of heroes and princes, the same affections are not stamped on their domestics, at least they do not express their passions in the same dignified tone, and the contrast thus produced between the sublime of the one, and the *naiveté* of the other, sets the pathetic of the former in a stronger point of view.

The Old English Baron,

written by Clara Reeve (1725-1803), and published in 1777,[1] is, as she says in her preface, the literary offspring of the Castle of Otranto, and, like it, hinges on the discovery of a murder by supernatural agency, and the consequent restoration of the rightful heir to his titles and fortune. This romance is announced as an attempt to unite the most attractive and interesting circumstances of the ancient romance, with the incidents and feelings of real life. The latter, however, are sometimes too accurately represented, and the most important and heroic characters in the work exhibit a natural anxiety about settlements, stocking of farms, and household furniture, which ill assimilates with the gigantic and awful features of the romance.—"Sir Philip had a conference with Lord Fitz-Owen, concerning the surrender of the estate, in which he insisted on the furniture, and stocking of the farm, in consideration of the arrears. Lord Fitz-Owen slightly mentioned the young man's education and expences. Sir Philip answered, 'You are right, my lord, I had not thought of this point.'" And again, "'You, my son, shall take possession of your uncle's house and estate, only obliging you to pay to each of your younger brothers the sum of one thousand pounds.'" The baron caught Sir Philip's hand; "'Noble sir, I will be your tenant for the present. My castle in Wales shall be put in repair in the mean time. There is another house on my estate that has been shut up many years. I will have it repaired and furnished properly at my own charge.'"

The observations on the romantic species of novel, may conclude with the writings of Mrs. Radcliffe (1764-1823),

[1] The first edition was published in 1777 under the title of The Champion of Virtue, a Gothic Story.

since those who followed her in the same path, have in general imitated her manner with such servility, that they have produced little that is new either in incident or machinery. The three most celebrated of her productions, and indeed the only ones which I have read, are the Romance of the Forest (1791), the Mysteries of Udolpho (1794), and the Italian, or Confessional of the Black Penitents (1797).[1]

Of this justly celebrated woman, the principal object seems to have been to raise powerful emotions of surprise, awe, and especially terror, by means and agents apparently supernatural. To effect this, she places her characters, and transports her readers, amid scenes which are calculated strongly to excite the mind, and to predispose it for spectral illusion: gothic castles, gloomy abbeys, subterraneous passages, the haunts of banditti, the sobbing of the wind, and the howling of the storm, are all employed for this purpose; and in order that these may have their full effect, the principal character in her romances is always a lovely and unprotected female, encompassed with snares, and surrounded by villains. But that in which the works of Mrs. Radcliffe chiefly differ from those by which they were preceded is, that in the Castle of Otranto and Old English Baron, the machinery is in fact supernatural, whereas the means and agents employed by Mrs. Radcliffe are in reality human, and such as can be, or, at least, are professed to be, explained by natural events. By these means she certainly excites a very powerful interest, as the reader meanwhile experiences the full impression of the wonderful and terrific appearances; but there is one defect which

[1] Before these she had published, in 1789, The Castles of Athlin and Dunbayne, and, in 1791, The Sicilian Romance. Mrs. Radcliffe, says J. Kavanagh, English Women of Letters, i., p. 243, "had begun writing at twenty-five, and she wrote assiduously for eight years. It is not likely she had exhausted her imaginative store, or that her power was ebbing at thirty-three; but fame she had enough of, and she wisely forebore to wait its decline. Money she no longer needed, and ambition of any kind she had never known. The reports of her death (in 1809) she never took the trouble of contradicting." Her uneventful life left little for contemporaries to record, or posterity to learn about her. For a notice of her works at considerable length, see the above cited work.

attends this mode of composition, and which seems indeed to be inseparable from it. As it is the intention of the author, that the mysteries should be afterwards cleared up, they are all mountains in labour, and even when she is successful in explaining the marvellous circumstances which have occurred, we feel disappointed that we should have been so agitated by trifles. But the truth is, they never are properly explained, and the author, in order to raise strong emotions of fear and horror in the body of the work, is tempted to go lengths, to account for which the subsequent explanations seem utterly inadequate. Thus, for example, after all the wonder and dismay, and terror and expectation, excited by the mysterious chamber in the castle of Udolpho, how much are we disappointed and disgusted to find that all this pother has been raised by an image of wax! In short, we may say not only of Mrs. Radcliffe's castles, but of her works in general, that they abound "in *passages* that lead to nothing."

In the writings of this author there is a considerable degree of uniformity and mannerism, which is perhaps the case with all the productions of a strong and original genius. Her heroines too nearly resemble each other, or rather they possess hardly any shade of difference. They have all blue eyes and auburn hair—the form of each of them has "the airy lightness of a nymph"—they are all fond of watching the setting sun, and catching the purple tints of evening, and the vivid glow or fading splendour of the western horizon. Unfortunately they are all likewise early risers. I say unfortunately, for in every exigency Mrs. Radcliffe's heroines are provided with a pencil and paper, and the sun is never allowed to rise or set in peace. Like Tilburina in the play, they are "inconsolable to the minuet in Ariadne," and in the most distressing circumstances find time to compose sonnets to sun-rise, the bat, a sea-nymph, a lily, or a butterfly.

Mrs. Radcliffe is indeed too lavish of her landscapes, and her readers have frequent occasion to lament that she did not follow the example of Mr. Puff in the play, "I open with a clock striking, to beget an awful attention in the audience—it also marks the time, which is four o'clock in the morning, and saves a description of the rising sun,

and a great deal about gilding the eastern hemisphere." It must be owned, however, that the landscapes of Mrs. Radcliffe are eminently beautiful, and their only fault is their too frequent recurrence. It would perhaps have puzzled William of Wykham to comprehend the plan of her Gothic castles, but they are sufficiently vast, intricate, and gloomy. Nor does this writer excel only in painting rural nature, the accidents of light and shade, or castles and forests, but in descriptions of the effect of music, and, in short, she is eminent for picturesque delineation in general—for everything by which the imagination or senses are affected. I know not that a more striking portrait is anywhere exhibited than that of Schedoni; and the strong impression he makes on our fancy is perhaps chiefly owing to the very powerful painting which is given of his external appearance.

Of the arts of composition, one of those most frequently employed by Mrs. Radcliffe, and which also arises from her love of picturesque effect, is contrast—or the making scenes of different characters or qualities succeed and relieve each other. In this circumstance at least the fair writer agrees with Mr. Puff in Sheridan's "Critic:"

Puff. You have no more cannon to fire?

Prompter from within. No, sir!

Puff. Now then for soft music.

Mrs. Radcliffe makes her soft music succeed her cannon with considerable felicity. Thus Emily is conducted by Bertrand and Ugo to a sweet cottage at the foot of the Apennines, previous to the siege of the gloomy castle of Udolpho, in which ghastly fabric she is soon afterwards replaced. In the ROMANCE OF THE FOREST also, not satisfied with Adeline's visit to the dreary tomb, and her journey with her treacherous guide through the midnight obscurity of the forest, she introduces a storm of thunder and lightning, as is likewise done in Emily's journey from Udolpho, in order to contrast more strongly the gay magnificence and soothing beauty of the villa of the marquis.

Akin to this distribution of light and shade, and in order to produce still farther effects of contrast and variety, there is a servant introduced into all these romances, who is recommended to us by simplicity and fidelity—Annette

in Udolpho, and in the other two, Jeronimo and Peter. In the Romance of the Forest, the venerable La Luc, accompanied by his daughter and Adeline, visits the Glaciers, and we are in the first place stunned by a description of cataracts, and made giddy with precipices, lakes, and mountains—"they seated themselves," continues the author, "on the grass, under the shade of some high trees, near the ruins. An opening in the woods afforded a view of the distant Alps—the deep silence of solitude reigned. For some time they were lost in meditation.

"Adeline felt a sweet complacency, such as she had long been a stranger to. Looking at La Luc, she perceived a tear stealing down his cheek, while the elevation of his mind was strongly expressed on his countenance. He turned on Clara his eyes, which were now filled with tenderness, and made an effort to recover himself.

"The stillness and total seclusion of the scene, said Adeline, those stupendous mountains, the gloomy grandeur of these woods, together with that monument of faded glory, on which the hand of time is so emphatically impressed, diffuse a sacred enthusiasm over the mind, and awaken sensations truly sublime.

"La Luc was going to speak, but Peter coming forward, desired to know whether he had not better open the wallet, as he fancied his honour and the young ladies must be main hungry, jogging on so far, up hill and down, before dinner. They acknowledged the truth of honest Peter's suspicion, and took the hint."

In all her under characters, Mrs. Radcliffe is extremely fond of delineating their circumlocution—their habit of answering from the point, or giving a needless detail of trivial circumstances, when the enquirer is on the gasp of expectation, and the utmost expedition is requisite. I shall give the first instance that occurs to me. "Peter," says the author, "having been one day to Aubaine for the weekly supply of provisions, returned with intelligence that awakened in La Motte new apprehension and anxiety.

"Oh, sir, I've heard something that has astonished me, as well it may, (cried Peter)—and so it will you when you come to know it. As I was standing in the blacksmith's shop while the smith was driving a nail into the horse's

shoe (by the bye the horse lost it in an odd way)—I'll tell you, sir, how it was.

"Nay, pr'ythee, leave it till another time, and go on with your story.

"Why, then, sir, as I was standing in the blacksmith's shop, comes in a man with a pipe in his mouth, and a large pouch of tobacco in his hand.

"Well—what has the pipe to do with the story?

"Nay, sir, you put me out: I can't go on unless you let me tell it my own way. As I was saying with a pipe in his mouth—I think I was there, your honour?

"Yes, yes.

"He sets himself down on the bench, and taking the pipe from his mouth, says to the blacksmith, 'Neighbour, do you know any body of the name of La Motte hereabouts?' —Bless your honour, I turned all of a cold sweat in a minute! Is not your honour well? shall I fetch you any thing?

"No—but be brief in your narration.

"La Motte! La Motte! said the blacksmith, I think I have heard the name. Have you so? said I; you're cunning then, for there's no such person hereabouts to my knowledge.

"Fool! why did you say that?

"Because I did not want them to know your honour was here; and if I had not managed very cleverly, they would have found me out." In short, it appears by the sequel that honest Peter managed so very cleverly, that they by this very management did find him out.

It is impossible to give any specimen of the terrific scenes of Mrs. Radcliffe, as their effect depends on the previous excitement of the mind. They are in general admirably contrived in circumstances of time, place, and other incidents, to excite awe and apprehension. "A face shrouded in a cowl," says a writer whom I have frequently quoted, "a narrative suddenly suspended—deep guilt half-revealed—the untold secrets of a prison house, affect the mind more powerfully than any regular or distinct images of danger or of woe." Mrs. Radcliffe accordingly, by interspersing certain mysterious hints, gives full scope to conjecture and alarm, and aggravates the terrible, by leaving

room to suppose that what she describes is little in comparison with what is afterwards to be revealed. By the involuntary expressions of her guilty characters, she presents them to our view as groaning under the consciousness of some dreadful crime, which is constantly present to their imaginations, but of which the remembrance does not prevent them from the perpetration of new atrocities. In short, in the hands of Mrs. Radcliffe, not merely the trampling of a steed, and the pauses of the wind, but, in certain circumstances, even common footsteps and the shutting of a door become sublime and terrible.

Of the three great works of Mrs. Radcliffe, the Romance of the Forest, which was suggested by one of the *Causes Célèbres*, is perhaps on the whole, and as a whole, the most interesting and perfect in its fable. Abounding less in powerful writing than either of the others, the story is more naturally conducted, and is clogged with fewer improbabilities. Indeed, the apparently supernatural circumstances are accounted for at the end of the romance in such a manner as scarcely to disappoint the reader, or to appear inadequate to the emotions of surprise and terror, which had been raised in the course of the work. The beginning of the romance is such as strongly to awaken interest; the mysterious flight of La Motte—the manner in which the heroine of the story is intrusted to him—the romantic forest and ruined abbey in which he takes shelter—his alarms for discovery—the arrival of his son—his visits to the awful tomb in the forest—the introduction of the wicked Marquis de Montalt, his deep-laid plots and sudden change of conduct towards Adeline, are all described in the most forcible manner. We are delighted with the wild and romantic seclusion of the abbey, and the spectral part of the story (if I may so express myself) is not exaggerated nor overcharged. There is scarcely to be found in any work of fiction, a more beautiful picture than that of La Luc and his family in the third volume; and it shows that Mrs. Radcliffe was capable of painting, not merely the general features of the personages in a romance, but the finer traits of character in a novel of real life. Clara de Luc is the most interesting female character in the volumes of Mrs. Radcliffe. In the Romance of the Forest also we

are less fatigued with landscapes, than in the Mysteries of Udolpho or the Italian. It is true, that the heroine Adeline is pretty liberal of her poesy, but in this case we are warned of our danger, and can avoid it; whereas in prose we have no previous notice, and are forced to observe the purple tints, and all the other tints which occur, or in the course of ages may occur at sun-rise or sun-set, lest we may unwarily pass over and lose any of the incidents.

It is to be regretted, that the last volume of the ITALIAN, or that portion of it which relates to the Inquisition, has not been managed with more skill, as, by its improbability and exaggeration, it in a great measure destroys the very powerful interest which the other parts of the romance are calculated to inspire. Schedoni is wonderfully well painted; and his appearance, his mysteriousness, and the notion with which we are strongly impressed, of his having committed horrible and unheard of crimes, strongly excite our curiosity and interest. The Neapolitan landscapes in this romance are truly beautiful; nor are the scenes of terror less forcibly portrayed. How many accumulated circumstances of danger thrill us with alarm, in the description of the escape of Vivaldi and Ellena from the convent! How deeply are we impressed by the midnight examination of the corse of Bianchi, and the atrocious conference of the Marchesa with Schedoni, in the dim twilight of the church of San Nicolo! But, beyond all, the whole portion of the work, from where Ellena is conveyed to the desolate house of Spalatro on the sea-shore, to the chapter where she is conducted home by Schedoni, is in the first style of excellence, and has neither been exceeded in dramatic nor romantic fiction. The terror is not such as is excited by the moving of old tapestry, a picture with a black veil, the howling of the wind in a dark passage, or a skeleton in a corner, with a rusty dagger lying at its side; but is that which is raised by a delineation of guilt, horror, and remorse, which, if Shakespeare has equalled, he has not surpassed. A scene between Schedoni and Spalatro, before and after the former enters the apartment of Ellena, with a design to murder her, is perhaps the most striking that has ever been displayed. The conversation, too, of the guide who conducts Ellena and Schedoni through the

forest, after they leave Spalatro, and the whole conduct of Schedoni on the occasion, is admirably painted.

The style of Mrs. Radcliffe is not pure, and is sometimes even ungrammatical, but in general it is rich and forcible. Her poetry, like her prose, principally consists in picturesque delineation.

On the whole, the species of composition which we have just been considering, though neither very instructive in its nature, nor so fitted, as some other kinds of fictitious writing, to leave agreeable impressions on the mind, is not without its value. To persons who are occupied with very severe and serious studies, romances of this kind afford perhaps a better relaxation than those which approach more nearly to the common business of life. The general tendency, too, of all these terrific works is virtuous. The wicked marquis, or villainous monk, meet at length the punishment they deserve, while the happy heroine, undisturbed by hobgoblins, or the illusions created by the creaking of doors, sobbing of the wind, or partial gleams of light, discovers at length that the terrific castle, or mouldering abbey, in which she had been alarmed or tormented, is a part of her own domain, and enjoys in connubial happiness the extensive property of which she had unjustly been deprived. All this may be very absurd, but life perhaps has few things better than sitting at the chimney-corner in a winter evening, after a well-spent day, and reading such absurdities.

The above divisions of the Serious, Comic, and Romantic novels, comprehend the great proportion of English prose fictions. In this country we have had few of those works in which fable and history are blended, and which form so extensive a class of French novels. With the exception, perhaps, of Goldsmith's "Citizen of the World," we have no production of any celebrity resembling the Jewish Spy, or Persian Letters, and in which various remarks on the manners and customs of a country are presented through the supposed medium of a foreigner, unbiassed by the habits and associations of a native. In the class of Fairy and Oriental Tales, we are equally deficient; but in that of the Voyages Imaginaires, no nation of Europe has produced three performances of equal merit with

Robinson Crusoe, Gulliver's Travels, and Gaudentio di Lucca.

De Foe and Swift, the authors of the two former of these works, though differing very widely in education, opinions, and character, have at the same time some strong points of resemblance. Both are remarkable for the unaffected simplicity of their narratives—both intermingle so many minute circumstances, and state so particularly names of persons, and dates, and places, that the reader is involuntarily surprised into a persuasion of their truth. It seems impossible that what is so artlessly told should be a fiction, especially as the narrators begin the account of their voyages with such references to persons living, or whom they assert to be alive, and whose place of residence is so accurately mentioned, that one is led to believe a relation must be genuine which could, if false, have been so easily convicted of falsehood. The incidents, too, are so very circumstantial, that we think it impossible they could have been mentioned unless they had been real. For example, instead of telling us, like other writers, that Robinson Crusoe in his first voyage was shipwrecked, and giving a mere general description of mountainous billows, piercing shrieks, and other concomitants of a tempest, De Foe immediately verifies his narrative by an enumeration of particulars.—"So partly rowing," says he, "and partly driving, our boat went away to the northward, sloping towards the shore, almost as far as Winterton-Ness. But we made slow way towards the shore; nor were we able to reach it till, being past the lighthouse at Winterton, the shore falls off to the westward towards Cromer, and so the land broke off a little the violence of the wind."

Those minute references immediately lead us to give credit to the whole narrative, since we think they would hardly have been mentioned unless they had been true. The same circumstantial detail of facts is remarkable in Gulliver's Travels, and we are led on by them to a partial belief in the most improbable narrations.[1]

But the moral of Robinson Crusoe is very different from

[1] There is a good deal of this style of writing in a French work already mentioned, Sadeur's "Voyage to Australasia," written by Gabriel de Foigni, about the year 1676.

that of Gulliver's Travels. In the former we are delighted with the spectacle of difficulty overcome, and with the power of human ingenuity and contrivance to provide not only accommodation but comfort, in the most unfavourable circumstances. Never did human being excite more sympathy in his fate than this shipwrecked mariner: we enter into all his doubts and difficulties, and every rusty nail which he acquires fills us with satisfaction. We thus learn to appreciate our own comforts, and we acquire, at the same time, a habit of activity; but, above all, we attain a trust and devout confidence in divine mercy and goodness. The author also, by placing his hero in an uninhabited island in the Western Ocean, had an opportunity of introducing scenes which, with the merit of truth, have all the wildness and horror of the most incredible fiction. *That* foot in the sand—*Those* Indians who land on the solitary shore to devour their captives, fill us with alarm and terror, and, after being relieved from the fear of Crusoe perishing by famine, we are agitated by new apprehensions for his safety. The deliverance of Friday, and the whole character of that young Indian, are painted in the most beautiful manner; and, in short, of all the works of fiction that have ever been composed, Robinson Crusoe is perhaps the most interesting and instructive.[1]

The moral effect of Gulliver's Travels is very different. It would, perhaps, be too much to say that the author had an express design to blacken and calumniate human nature, but at least his work betrays evident marks of a diseased imagination and a lacerated heart—in short, of that frame of mind which led him in the epitaph he composed for himself, to describe the tomb as the abode, *Ubi saeva indignatio ulterius cor lacerare nequit.* We rise, accordingly, from Gulliver's Travels, not as from the work of De Foe, exulting in our nature, but giddy, and selfish, and discontented, and, from some parts, I may almost say brutified.

[1] Robinson Crusoe appeared in 1719, when its author was fifty-nine years of age. During the remaining twelve years of his life he published The Adventures of Captain Singleton—Duncan Campbell—Fortunes of Moll Flanders—History of Colonel Jack—Journal of the Plague—Memoirs of a Cavalier—Roxana; or the Fortunate Husband. Altogether the known writings of Defoe amount to 210 books and pamphlets. —MASSON.

The general effect, indeed, of works of satire and humour is perhaps little favourable to the mind, and they are only allowable, and may be read with profit, when employed as the scourges of vice or folly.

GAUDENTIO DI LUCCA is generally, and, I believe, on good grounds, supposed to be the work of the celebrated George Berkeley (1684-1753), bishop of Cloyne, one of the most profound philosophers and virtuous visionaries of his age. We are told, in the life of this celebrated man, that Plato was his favourite author; and, indeed, of all English writers, Berkeley has most successfully imitated the style and manner of that philosopher. It is not impossible, therefore, that the fanciful Republic of the Grecian sage may have led Berkeley to write Gaudentio di Lucca, of which the principal object, apparently, is to describe a faultless and partriarchal form of government. This representation of perfection and happiness is exhibited in the journey of Gaudentio di Lucca to Mezzoramia, a country in the heart of the deserts of Africa, whose inhabitants had lived unknown to the rest of the world, and in a region inaccessible, except by the road by which Gaudentio was carried thither. This Italian having followed a seafaring life, was taken by corsairs, and conveyed to Alexandria. He was there sold to one of the chiefs, or pophars, of this unknown country, who had come to Egypt on mercantile speculation. The best and most striking part of the work is the description of the journey across the desert sands, which the travellers traverse on dromedaries, and which are happily contrasted with those stations that lay on the road, where they sought repose and shelter. The region which Gaudentio finally reaches is described as a terrestrial paradise, and its government, laws, and customs, are what the author conceives to be most perfect in civil polity and social intercourse. His views are somewhat fantastic, but not so visionary as those exhibited in the Utopia. During his abode in this happy land, Gaudentio, who had been discovered to be the grandnephew of the master whom he had followed to Mezzoramia, is treated with much distinction, and, at length, espouses the daughter of the pophar. But after a residence of twenty-five years, having lost his wife and children, he sets out for his own country, and, after some adventures,

arrives at Bologna, where he is arrested by the inquisition, and forced to give an account of his adventures.

The style of this work is extremely pure, and some of the incidents, especially that of the Grand Vizier's daughter, who was afterwards sultana, exceedingly well managed. The portrait of the English Freethinker, towards the end of the work, is skilfully drawn, and the absurdity of the arguments of Hobbes very humorously displayed.

From the popularity of Robinson Crusoe, many compositions of a similar description appeared in England towards the middle of last century. Such are the "Travels and Adventures of William Bingfield, Esq." (London, 1753); and also "A Narrative of the Life and Adventures of John Daniel, containing his Shipwreck with One Companion on a Desolate Island: his accidental Discovery of a Woman. Their peopling of the Island. Also a Description of an Eagle invented by his Son Jacob, on which he flew to the Moon, with some Account of its Inhabitants. His Return, and accidental Fall into the Habitation of a Sea-monster, with whom he lived Two Years (London, 1751)." Of all these fictions, the best is the Voyage of Peter Wilkins, which was written about 1750 by R. Pultock, and has now fallen into unmerited neglect. In that work, the simplicity of the language of De Foe, and also several of the incidents of his most celebrated production have been happily imitated. As in Robinson Crusoe, Peter Wilkins is a mariner, who, after undergoing various calamities at sea, is thrown on a distant uninhabited shore. He is furnished with stores, utensils, and provisions, from the wreck of the ship in which he had sailed. De Foe, however, confines himself to incidents within the sphere of possibility, while the author of Peter Wilkins has related many supernatural adventures—he has also created a new species of beings, which are amongst the most beautiful offsprings of imagination, and have been acknowledged in the Curse of Kehama, as the origin of the Glendoveers:—

> The loveliest race of all of heavenly birth,
> Hovering with gentle motion o'er the earth,
> Amid the moonlight air,
> In sportive flight still floating round and round.

I have now finished what I proposed to write on the

History and Progress of Fiction. To some of my readers I may appear, perhaps, to have dwelt too shortly on some topics, and to have bestowed a disproportionate attention on others; nor is it improbable that in a work of such extent and variety, omissions may have occurred of what ought not to have been neglected. Such defects were inseparable from an enquiry of this description, and must have, in some degree, existed even if I could have bestowed on it undivided attention, and if, instead of a relaxation, it had been my sole employment. I shall consider myself, however, as having effected much if I turn to this subject the attention of other writers, whose opportunities of doing justice to it are more favourable than my own. A work, indeed, of the kind I have undertaken, is not of a nature to be perfected by a single individual, and at a first attempt, but must be the result of successive investigations. By the assistance of preceding researches on the same subject, the labour of the future enquirer will be abridged, and he will thus be enabled to correct the mistakes, and supply the deficiencies, of those who have gone before him.

APPENDIX.

BRIEF ACCOUNT OF PROSE FICTION IN GERMANY.

The legendal cycles of Alexander, of Charlemagne, of Arthur, the common fund whence the mediæval literature of entertainment drew the themes of its chief productions, received from Romance poets the embodiment in which they were enabled and destined not only to spread through the length and breadth of Europe, and were endowed with stability, in virtue whereof they have endured through centuries to be admired and re-clothed by poets up to our own time. Once thus consolidated, they passed abroad, and Teutonic receptivity soon adopted and assimilated the productions of the troubadours and trouvères; and indeed have in one case—the Parzival of Wolfram von Eschenbach—given such work its finest shaping. But we have to do here only with prose, a form which, following the usual analogy, succeeded the earlier metrical translations from the French minstrels.

As far as is known, from an extant fragment of it, the earliest of such prose compositions is the romance of Tristan and Iseult, and it may well have been the first, for the writer says:—"For the sake of people who do not care for such rhymed books, and who could not properly understand the art of rhyme, have I, unnamed, brought this history into the present form." The work is not, however, based directly upon the Tristan et Iseult of Gottfried of Strasbourg, but on that of Eilhart von Oberg. No printed edition is known of this prose Tristan, and other romances, *e.g.*, Fierabras and the Haimonskinde (Four Sons of Aymon), were long read in manuscript before they were printed in 1533 and 1535 respectively.

From the middle of the fifteenth century, prose began to be employed for the reproduction of national (such as the Nibelung) or other epic materials. Thus the poem of Wigalois (son of Gawain), from the Arthurian cycle, composed in verse by Wirnt von Gravenburg about 1210, was translated by an anonymous writer at the request of several nobles, and printed at Augsburg in 1493, and a prose version of Tristan was printed at the same place in the following year. These redactions reached a wider circle than the poems, which were more confined to knightly society, hence the prose compositions came to be known as Volksbücher, or folk-books. Among the most widely known were Horned Siegfried [1] and Duke Ernest, the first translated from the French, the second from the Latin, the Seven Wise Masters (see the Gesta Romanorum, supra, chap. vii.), the Decameron, Melusine, the Four Sons of Aimon, Pontus and Sidonia, the last translated from the French about 1480 by Eleonora of Scotland, consort of the Archduke Sigmund. Elizabeth, Countess of Nassau and Saarbruck, translated Lother and Maller. Some of the above works will be found characterized in the foregoing pages of Dunlop's work.

There were other kinds of imaginative compositions in prose, the collections of facetiæ such as those of Johannes Pauli, of Jewish extraction, a Franciscan monk of the monastery of Thann, in Alsace (1455-1530). Pauli's "Schimpf und Ernst," or "Grave and Gay," professes to be collected from ancient Greek and Latin writings, the Fathers and Petrarch.[2] Facetiæ and fables of this class often found polemical application, thus Erasmus Alberus (1500-1553) a disciple of Luther, wrote a collection of fables, The Book of Virtue and Wisdom (1534), where the fables are "moralized" in a satirical sense, *e.g.*, in the fable of the Ass in the Lion's Skin; the ass is the Pope, and Luther the first to perceive the ass's ears. The same author's "Der Barfüsser Monche Eulenspiegel und Alkoran" (1542) is full of bitter satire.

Georg Wickram's "Rollwagenbuchlein" (1555), a compilation purporting to beguile the tedium of travelling, Jacob Frei's "Gartengesellschaft" (1556), W. Kirchhof's "Wendunmuth" (1563), M. Montanus's "Wegkürzer" (1565), and W. Büttner's "Klaus Narr" (1572), were somewhat similar collections of facetious stories. In 1590, Johannes Fischart published under the

[1] The Heroic Life and Exploits of Siegfrid the Dragon-Slayer, Lond., 1848.

[2] See vol. i., p. 436.

title of Geschichtsklitterung, a very free version of Rabelais' "Gargantua."

The books of stories and legends, popular in Germany in the fifteenth and sixteenth centuries, are characterized by a ponderous, and tediously elaborate, and often coarse humour. Of all the German folk-books, Till Eulenspiegel[1] is the most famous. (The earliest known edition is of 1515, and the only known copy is in the British Museum.) It narrates the life of Eulenspiegel, who was thrice baptized, in the font, in mud, having been dropped from his mother's arms, and finally in hot water, to cleanse him from the mud; and his wanderings throughout Europe, and his adventures, practical jokes, and comical frauds, which are taken from various sources. The work, which is anonymous, furnished a host of subjects for poetry and comedy. H. Fischart versified it, and H. Sachs and J. Ayrer found in it materials for their plays. Scarcely less popular was the History and legend of the excellent and much experienced Herr Polycarp von Kirrlarissa, called the Finkenritter, who for twenty-five years before his birth wandered over many lands, and saw many curious things, and at last was found for dead by his mother, and born. The knight, while mowing, cuts off his own head and runs after it, comes to a country where hares hunt dogs, etc., and has many other adventures which abound in laboured Teutonic comicality. The work seems to have been known in the fifteenth century, the first edition, however, is undated. The story certainly existed long before it appeared in the form of a folkbook. The author is not positively ascertained.

The story of Faust[2] has been the theme of so many compositions, and the object of so much criticism and research, that we need do no more here than give the title of the first known

[1] Eulen-spiegel = owl-mirror. The title of the book has given the French language the word espiègle. Translated in Roscoe's "German Novelists." It appears to be ascertained that a person really named Till Ulenspiegel (Ulenspiegel in the Low German equivalent of the High German Eulenspiegel) was living in the neighbourhood of Brunswick, but whether Ulenspiegel had already become a family name or was only a sobriquet is uncertain.

[2] See article, Three Fausts, Dublin Review, Oct., 1883. The story was re-set by S. R. Widman in 1599. Faust's Life, Deeds, and Journey to Hell, 1798, is a romance by F. M. Klinger (1752-1831). F. Mueller (1750-1825) dramatized the subject, and N. Lenau (1802-1850) published, in 1836, a philosophical poem, Faust; of Goethe's work it would be superfluous to speak.

German folkbook of the legend; it is anonymous and was printed in 1587 at Frankfort, and runs: History of D. John Faust, the notorious enchanter and expert in black arts, how he wrote himself away to the devil at a certain term, and what rare adventures he saw, himself contrived and pursued in the meantime, until at last he received his well-deserved reward; mainly compiled from writings left by him. It seems to be now ascertained that there really lived in the Duchy of Würtemberg, about the beginning of the sixteenth century, a certain Dr. Faust renowned for magical proficiency.

The Wandering Jew (Der Ewige Jude), which seems to have assumed nearly the form in which it has come down to us in the thirteenth century, was also a very popular folkbook.[1]

The wonderful accounts of the Schildbürger or the Lalenbuch[2] (about 1598). The town of Schilda is inhabited by descendants of one of the seven sages; on account of their wisdom they are in constant request by neighbouring rulers as counsellors, and while absent their home affairs fall into disorder. To avoid being summoned away to give advice, they cultivate folly; and, as a final feat—having purchased a cat to devour their mice, and apprehensive that the cat, upon exhausting the mice, will then devote its energies to the consumption of other animals and human beings—they set fire to the house on the roof of which the grimalkin is sitting. The cat leaps from house to house, communicating the fire: the city is burnt to ashes; whereupon the burghers migrate to different places, and transplant their folly far and wide. (Cf. Supra, ii., p. 26.)

Another extensive class of folkbooks consisted of the translations of the French romances of chivalry, Fierabras (1533), La Belle Maguelone (1536), the Emperor Octavian (1535), the Quatre Fils Aymon (1535), Amadis of Gaul (1583). The last-named gave rise to "The Treasury of Orations, Letters, and Conversations," extracted from the Amadis, and published in 1593, to Philipp von Zesen's romances, and Härsdorffer's "Die Gesprächspiele," or Mirror of Conversation. A collection of various folkbooks was published in 1587 under the title, Buch

[1] See S. B. Gould, Curious Myths of the Middle Ages, for an account of this legend.

[2] Der Schiltbürger. Wunderseltzame abenteuerliche, unerhörte, und biszher unbeschriebene Geschichten und Thaten der abgemalten Schildbürger in Misnopotamia hinder Utopia gelegen, etc. 1605.

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Of more humorous complexion is the writing of the celebrated Abraham a Sancta Clara (Ulrich Megerle, 1642-1709), Augustinian monk and Court preacher at Vienna, viz., Gack, gack, gack, gack a ga, of a marvellous hen in the Duchy of Bavaria, or description of the Pilgrimage to Maria Stern in Taxa, 1687. Judas, the Arch-rascal (1689), and Mercurialis, or Evergreen, pleasant and diverting stories and poems (1700), are also by him. A. Clara's language is fresh and piquant, free from pedantry, and is, moreover, interesting from the philologist's point of view as having traces of dialect, and exhibiting original compound words or turns of diction. Schiller has taken part of the Capuchin's sermon in Wallenstein's Camp literally from one of Megerle's sermons.

One of the most prominent romance writers of the seventeenth century was Hans Jakob Christoffel von Grimmelshausen (1625-1676), who took for his *nom de plume* different anagrams of his name, *e.g.*, Samuel Greifnson von Hirschfeld, German Schleifstein von Sulsfort, etc. His first fictions were after the manner of the French love romances, *e.g.*, Life of the Excellent and Chaste Joseph in Egypt, The Story of the gentle Love and Sorrows of Dietwald and Amelinda. Under the title of Der Fliegende Wandersmann nach dem Monde, he produced a free translation of F. Baudoin's "L'homme dans la lune," which is a French version of Godwin's "Man in the Moon" (see vol. ii., p. 524).

A peculiar literary product was called into existence under the influence of the Thirty Years' War, in which the adventurous and vagabond life of the period was depicted. This bears some analogy to the Spanish picaresque romances,[1] the influence of which may be traced in them and especially on the chief work of this school the Simplicissimus usually ascribed to Grimmelshausen.

Der Abenteuerliche Simplicissimus (? 1669), *i.e.*, Description of the life of a strange wanderer named Melchior Sternfels von Fuchsheim. He was found as an infant by a herdsman and reared among the cattle. Upon the village being burnt down by soldiers, Simplex, or Simplicissimus so called on account of his

[1] Aleman's "Guzman de Alfarache" was translated into German in 1615, by Aegidius Albertinus. J. M. Moscherosch (Philander von Sittenwald, 1601-1669), who was of Spanish extraction, took Quevedo as his model in his Wonderful and Veracious Histories. He is, however, rather a satirist than a writer of fiction.

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naiveté, took refuge with a hermit, who instructed him in religion and elementary knowledge. The youth is, however, captured by troops, and conducted to the Swedish governor, Herr von Ramsei. Both the Hermit Sternfels and Ramsei feel an attachment to the boy, and indeed the hermit proves to be his father, and the governor his maternal grandfather. He was fated, notwithstanding, to fall into the hands of the Croats, where he got into the company of thieves, stole, and murdered. He enlists, distinguishes himself, grows rich. He got to the end of his money, however, and was disfigured by small-pox, and returns a beggar to the Rhineland, again enlists, and becomes a freebooter, until his conscience prompts a reform, and like his father he becomes a solitary. The story contains songs, episodes, humoristic digressions, and descriptions of occurrences in the Thirty Years' War. The Simplicissimus[1] was enormously overrated, and there were numerous editions, continuations, and imitations. The work lacks unity and consistence; its worth is in the personality of the writer, which shines out through the straightforward recital, and the robust vivacious humour of the book, no less than in the life-like and veracious depiction of one of the most stirring and fatefraught periods of German history.

"Simplicissimus, and other similar similar works by the same author, present the culmination of German romance in the seventeenth century; and this is all the more important since they constantly embody the spirit and reflect the manners of the people, and, had they continued to do so, might have reached as high a development as that attained by the English novel."

Among other works of Grimmelshausen may be named Springinsfeld, or biography of a soldier, freebooter, and beggar, together with a marvellous juggler's bag, 1670. Trutzsimplex, or strange and complete biography of the arch deceiver and free lance, Courage, Der Guldne Hund; or, Story of a Bohemian Knight who was changed into a dog.

Among numerous imitations of the Simplicissimus, Schelmuffsky's true, curious, and perilous life by sea and land, 1696, is one

[1] Concerning Simplicissimus and its probable author, see Echtermey's notices in his Anzeige der Bülow'schen Ausgabe in den hallischen Jahrbüchern, 1838, No. 52, p. 414, etc. Continuations and imitations, see Koch's "Compendium der Deutschen Literaturgeschichte," Berlin, 1795-1798, Bd. ii., p. 255, etc. The French love episode of bk. iv. of Simplicissimus is found in the complete edition of Bandello's works, iv., nov. 25.

of the best known. It relates the adventures of a journeyman. The author is now believed to be Christian Reuter, born in 1665.

Anton Ulrich, duke of Brunswick (1633-1714), founder of the celebrated Wolfenbüttel library, transplanted into Germany the French court or historical romance, which was rendered attractive by the thinly-veiled accounts of real intrigues or incidents which it usually contained.[1] Such works were for the most part confined to the upper classes, and were more read by women than by men. Anton Ulrich's romances were made up of very heterogeneous elements; loosely connected fates of a few chief characters served as tags for all manner of episodes, religious poems, and stories of the time, especially drawn, though to some extent masked, from Court circles.

In Aramena, 1669, a Syrian Princess is at war with King Marsius, who asks her hand, which she refused, being in love with Prince Tuscus. After much bloodshed, however, the Princess agrees to marry Marsius, who proves to be one with her lover Prince Tuscus. This work extends to no less than five volumes. It was the period of bulky romances in the style of D'Urfé and Mdlle. Scudéry, among the chief German imitators, of whom were Anton Ulrich, also the author of Octavia; Bucholtz, author of Hercules and Valisca, and Herculiscus and Herculadisla; and Von Ziegler, who wrote the Asiatic Banise, an "incredibly foolish book, which took Germany by storm, and maintained its popularity for more than a generation," was often republished, imitated and adapted for the stage.

The romances of C. Weise (1642-1708), Brockes, and Gunther were of a different character, and while keeping in view moral aims exhibit a Teutonic vein of humour which forms a contrast to the contemporaneous importations from France. In Weise's "The Three most Arrant Archfools in the whole World," (1672), Florindo is enjoined by a will to secure portraits of the above trinity, and for this purpose undertakes, with some companions, a journey through the world. The travellers' experiences supply a succession of varied pictures of folly. In the Three Wisest Folk the same Florindo and the prince, who suspect their wives, travel through the world in the hope to forget their misfortune. But the two dames follow them, save them from a danger, and demonstrate their fidelity. The bulk of the work is composed of didactic conversations and narratives.

[1] Goedeke, pp. 503, 504.

Baron A. von Haller (1708-1777), professor of medicine at Göttingen, in the latter years of his life employed his leisure in writing political romances with the object of illustrating different forms of government: Usong, etc., 1771[1] (absolute monarchy); Alfred,[2] 1773 (limited monarchy); Fabius and Cato, 1774 (aristocracy).

G. W. Rabener (1714-1771) is rather a satirist than novelist. Some of his works have been translated into French.[3]

At the end of an edition of the Simplicissimus of the date of 1671 are two continuations, the first (the 'Sixth book') contains reflections in allegorical dress upon the events in the work, but towards the end is narrated how Simplicissimus is with a carpenter cast upon a desert island, where, after losing his companion by death, he resolves to end his days piously. A Dutch captain, Jan Cornelissen, of Harlem, who found him there, is supposed to bring the news of him. This story is very remarkable when we remember that Defoe was born in 1663. Analogous narratives are contained in other works previous to the publication of Robinson Crusoe. Yet it can hardly be supposed that such German works[4] were known to Defoe, or had any part in originating the story of Robinson Crusoe, which it seems generally admitted was suggested by Alexander Selkirk's "Sojourn on Juan Fernandez."

The first German translation of Defoe's "Robinson Crusoe" appeared in 1720, and at once was followed by a host of imitations or "Robinsonades," the most important of which is generally considered to be The Island of Felsenburg, or the wonderful fates of some navigators, particularly of Albert Julius, a Saxon, by Ludw. Schnabel, 1731. Eberhard Julius, hearing that his grand-uncle rules the rich island of Felsenburg in the Pacific, starts for it, and is well received by his kinsman who when a

[1] Usong; an Eastern Narrative, 2 vols., London, 1772, 8vo.

[2] The Moderate Monarchy or Principles of the British Constitution, described in a Narrative of Alfred the Great and his Counsellors, London, 1849, 12mo; Memoirs of Haller, by T. H. Warrington, 1713, 12mo; A. Frey, A. von Haller und Seine Bedeutung für die Deutsche Literatur, 1879; A. Haller's "Tagebücher Seiner Reisen nach Deutschland, Holland und England, 1723-1727," Leip., 1883, 8vo.

[3] Melanges Amusans, Recréatifs et Satiriques, 4 tom., Leipzig., 1776; Satyres, 4 tom., Paris, 1754, 12mo.

[4] Der Insularische Mandorell, Frankfurt, 1682; Der Spanische Quintana, Ulm, 1686; both by Happel (1647-1690).

youth had been wrecked upon the island with a few companions, but only Albert and the virtuous Concordia survive—and after a year marry. Albert ruled for many years, and became the sire of a numerous progeny of subjects. The population had been augmented by emigrants who had been attracted by the paradise to which the island had been converted by cultivation. Tieck, in 1827, and Ochlenschläger the Dane have reproduced this romance. So great was the favour which the Robinson type of romance found that, according to Kirz, within a period of forty years no less than about sixty [1] stories of this type appeared, and, indeed, for a time, little else in the province of romance was written. A link between these Robinsonades and later love romance was furnished by Der im Irregarten der Liebe heruntaumelnde Cavalier: or the Story of a German Nobleman's Loves and Travels, published anonymously in 1740. It tends to combine the elements of adventure with the lighter features of Italian romance, but with, however, the express design to illustrate how Heaven visits upon Age the sins committed in Youth. C. F. Gellert (1716-1769), whose best works are his fables and tales, continued the same direction in his novel, the Life of the Swedish Countess G.[2] (1746), which was the prototype of a number of stories of sentiment and adventure. A Swedish count marries a poor orphan, who, upon arriving at court, becomes an object of the prince's passion. The latter despatches the count to a post of danger, and the countess, hearing of his death, escapes with a friend whom she subsequently marries. She meets her husband alive in Russia, and is reunited to him, and survives both husbands.

Von Loen's "Mann am Hofe" (1740), was an imitation of Richardson, and more meritorious than the above. Goethe says that it gained approbation and importance because it would have virtue as well as wisdom at home in courts.

The name of Christoph Martin Wieland [3] (1733-1813) is one of the greatest names in German letters. His most widely known

[1] Bibliothek der Robinsone; pt. 5, was published at Berlin, 1805-8.

[2] The Life of the Countess of G, 2 vols., London, 1776, 8vo; The Life of the Sweedish Countess de G * * *, London, 1776, 12mo.

[3] Oberon, translated by W. Sotheby, Lond., 1798, 1805; Oberon's "Oath; or the Paladin and the Princess: a Melodramatic Romance by B. Thompson," Lond., 1816; M. Koch, Dar Quellenverhältniss von Wielands Oberon, 1880, 8vo; J. G. Schummel's "Sentimental Journey thro' Germany" (1770), and Von Wetzel's "Tobias Knaut," may also be mentioned here.

work is, doubtless, the Poem of Oberon. But of the works, among which was a translation of Shakespeare, produced during a long and industrious literary and professorial career, we have here to notice only his prose tales, which attained considerable fame, and have been translated. Don Sylvio von Rosalva[1] (1764) is an imitation of Don Quixote. The Don is a squire who has so imbued himself with tales of enchantment as to believe in fairies. His illusions are dispelled in a series of laughable adventures in a chase after a blue butterfly into which he believed a fairy had transformed herself, and he finds a more substantial consolation in the world of realities.

Agathon[2] (1776) is the title of a story and name of a beautiful, sympathetic and imaginative youth who has been reared in the Delphic grove, aspiring to ideal virtue and love. He is kidnapped by pirates, and sold to the sophist Hippias, in Smyrna, who sets about convincing the youth of the unreality of his ideal, and with success. When Agathon realizes the worthlessness and sensualism of mankind, he is seized with dismay, and escapes to avoid the scorn of Hippias.[3] Everywhere he is disappointed and disgusted with the baseness of men, and the unattainability of disinterested friendship and spiritual affection.

While professor of Philosophy and Esthetics at Erfurth, Wieland composed several romantic tendential political stories, *e.g.*, Dialogues of Diogenes (1770), The Golden Mirror, or the Kings of Scheschian, a true story, translated from the Schesianish (1772). Soon after Wieland's migration to Weimar, he founded the German Mercury (1773-89), afterwards called the New German Mercury (1790-1810). In this periodical appeared, in 1774, the satirical romance, Die Abderiten.[4] The citizens of Abdera began to commit follies of all sorts. A costly fountain was built,

[1] Vol. 36 of Le Cabinet des Fées, 1785, contains a French translation of Don Sylvio; and the Bibliothèque Universelle des Romans contains translations of several of Wieland's works: Histoire du Sage Danischmend, v. 38; Royaume de Zatoïaba, v. 50; La Pierre Philosophale, v. 69; Les Graces, v. 75.

[2] The History of Agathon, London, 1773.

[3] Crates and Hipparchia; a tale in a series of letters, Lond., 1823; The Graces: a classical allegory, interspersed with poetry, and illustrated by explanatory notes, London, 1820, 8vo.

[4] The Republic of Fools: being the history of the state and people of Abdera, in Thrace. Trans. by H. Christmas, 2 vols., London, 1861, 8vo.

but yielded no water, etc. etc. When Democritus, the laughing philosopher, a native of Abdera, said in joke that a man's fidelity might be proved by laying a frog's tongue upon his heart as he sleeps, and that he must then confess all wrong-doing, the Abderites believed him; and the priests of Latona were deeply slighted, as all the sacred frogs were killed for this purpose. Democritus gets out of the mess by sending the high priest a roasted peacock, stuffed with gold pieces. Euripides, on a visit to Abdera, so displeased the citizens by his utterances, that they did not believe he was the great poet. The mule story is introduced. A dentist who had hired a mule, wished, while resting, to avail himself of the shade afforded by the animal from the sun's rays. His right to do so was disputed by the muleteer, who maintained that he had hired out the mule but not its shadow. Hereupon a lawsuit arose, and all Abdera was divided between the mule and shadow parties. The difference was only composed through the death of the mule, to which a monument was erected. As the frogs of Latona had by the oracle aided the legal proceedings, a new tank was constructed for them, and lest any of the batrachians should be injured, the Abderites resolve to emigrate, and abandon their city to the sacred animals.

After the publication of his masterpiece, Oberon, Wieland devoted himself to translations from the Greek, his study of Lucian in particular resulted in his dialogue romance, The Secret History of the Philosopher, Peregrinus Proteus [1] (1791), the time of which is the second century. Another romance, Agathodæmon, appeared in the Attic Museum periodical. It is Apollonius of Tyana (see i., 22), of the first century, who is here called Agathodæmon. His apparent miracles are explained by natural causes, his teaching expounded, and a parallel instituted between him and Christ. In general, Wieland's style is characterized by a graceful humour and genial airiness rare among writers of his country. His novels, while free from coarse indelicacy, breathe a somewhat lax amorous spirit.

A psychological romance, Woldemar, was published in 1777 by F. H. Jacobi (1743-1819), who had aided Wieland in the foundation of his celebrated Deutsche Merkur, and the same author's "Edward Allwill's Correspondence," appeared in 1776.

[1] The Private History of Perigrinus Proteus, 2 vols., London, 1796, 12mo; Confessions in Elysium; or the Adventures of a Platonic Philosopher. Abridged translation of the above by J. B. Elrington.

These works design to show that *friendship* as well as love should exist between spouses; but the didactic intention is so prominent, and the reflections so numerous, that the works are scarcely romances in the ordinary sense.

J. C. A. Musæus (1735-1787) wrote Grandison the Second, or the German Grandison (1760, 2nd ed, 1778), viz., Herr von N., who imbues himself with the spirit of Richardson's creation, but in his endeavours to put the ideal into practice, falls under the ridicule of his acquaintance. The same author's "Physiognomical Travels" (1778) are a hit at Lavater's Theories, published a short time previously. Under the title, Volksmärchen der Deutschen (Folktales of the Germans) (1782-86), Musæus edited, in an excellent literary clothing the old fairy tales, such as that of Roland's Mantle, the five Legends of Rübezahl, and the Nymph of the Fountain, etc.[1]

The perennial contrast and counteraction between the ideal and the real affords a perpetual theme to the humourist. But of supreme humourists not many are found in German, or, indeed, in any literature.

M. A. von Thuemmel (1738-1817) presents somewhat ironical pictures of his time, and of the contemporary reaction between the nobility and the burgher class, in his Wilhelmine, the Married Pedant (1764), and in his Travels in the Southern Provinces of France (1785-1786), has left a valuable and interesting picture of the French people previous to the great Revolution.

Among the novels of J. T. Hermes the most noted is Sophia's Journey from Memel to Saxony (1769), a description of the heroine's vicissitudes and adventures, with many digressions and poems inserted. This work was an imitation of Richardson, as his previous novel, Miss Fanny Wilkes (1756), had been of Fielding, and earned a fugitive success.

Marie Sophie von La Roche (1731-1807), daughter of the physician Guterman, acquired the friendship of Wieland, who revised her novel, The history of Fräulein von Sternheim (1771),[2] which is regarded as her best work, and betrays the influence of Richardson. The heroine is suddenly removed from the simplicity of her aunt's home to a petty German

[1] There are English translations of most of Musæus's tales. See amongst other versions those in Popular Tales of the Germans, 1791, 8vo; German Romance, 1827.

[2] The History of Lady Sophie Sternheim. London, 1776, 8vo.

Court, whence she flies to escape the too passionate pursuit of the prince, and seeks the protection of "Lord Derby," only to find in him with dismay another libertine, from whose persecution she is definitively saved by Lord Seymour, who had fallen in love with her on her first appearance at Court. The influence of Wieland's antiquarianism was apparent in Meissner's "Alcibiades" (1781), Fossler's "Attila," "Marcus Aurelius," and "Aristides" (1790-1808). But these works are feeble to a degree, and were destined to be speedily eclipsed by the Romantic School, which now arose and displayed abundant wealth of imagination, liveliness, and portraiture, and attractiveness of style.

Johann Martin Miller (1750-1814) was a member of the band of young writers, who, inspired by the serious spirit of Klopstock, the author of the epic poem, the Messias, opposed the epicurean tendency of Wieland, and were known as the Göttinger Hainbund, or Gottingen Copse Fellowship. Miller was one of the first successful revivers of the old Minnelied, and wrote several romances, of which one of the most read was Siegwart (1776). Siegwart, a Catholic, resolves upon the monastic life, but while at the University falls in love with Marianne, and forgets the cloister. Marianne's father wishes to force another marriage upon her, but she prefers the alternative of the veil. And Siegwart, his aspirations to her hand being thwarted, takes the habit of a monk. Summoned to perform the last rites to a dying nun, he recognizes in her Marianne. The romance was intended as a counter-blast to the morbid sentimentalism of Goethe's Sorrows of Werther, and was the prototype of many similar "Klostergeshichte."

Goethe's (1749-1832) imaginative works were chiefly metrical and dramatic. One of his chief prose romances, The Sorrows of Werther (1774), is known to embody incidents which happened in his youth, and depict to some partial extent his own psychological experience, but the maudlin sentimentality and weak dalliance which lead Werther to suicide is an antithesis to the robust will and practical good sense with which Goethe severed himself from the object of a hopeless attachment. Wilhelm Meister was written at very different periods of the author's life (1st part, 1775, continued in 1782, 1783, revised 1795). Wilhelm's Wanderjahre (1821) is rather a series of varied aspects and experiences of life than a novel in the usual sense.

Die Wahlverwandschaften (1809), a story of the ruined happi-

German folkbook of the legend; it is anonymous and was printed in 1587 at Frankfort, and runs: History of D. John Faust, the notorious enchanter and expert in black arts, how he wrote himself away to the devil at a certain term, and what rare adventures he saw, himself contrived and pursued in the meantime, until at last he received his well-deserved reward; mainly compiled from writings left by him. It seems to be now ascertained that there really lived in the Duchy of Würtemberg, about the beginning of the sixteenth century, a certain Dr. Faust renowned for magical proficiency.

The Wandering Jew (Der Ewige Jude), which seems to have assumed nearly the form in which it has come down to us in the thirteenth century, was also a very popular folkbook.[1]

The wonderful accounts of the Schildbürger or the Lalenbuch[2] (about 1598). The town of Schilda is inhabited by descendants of one of the seven sages; on account of their wisdom they are in constant request by neighbouring rulers as counsellors, and while absent their home affairs fall into disorder. To avoid being summoned away to give advice, they cultivate folly; and, as a final feat—having purchased a cat to devour their mice, and apprehensive that the cat, upon exhausting the mice, will then devote its energies to the consumption of other animals and human beings—they set fire to the house on the roof of which the grimalkin is sitting. The cat leaps from house to house, communicating the fire: the city is burnt to ashes; whereupon the burghers migrate to different places, and transplant their folly far and wide. (Cf. Supra, ii., p. 26.)

Another extensive class of folkbooks consisted of the translations of the French romances of chivalry, Fierabras (1533), La Belle Maguelone (1536), the Emperor Octavian (1535), the Quatre Fils Aymon (1535), Amadis of Gaul (1583). The last-named gave rise to "The Treasury of Orations, Letters, and Conversations," extracted from the Amadis, and published in 1593, to Philipp von Zesen's romances, and Härsdorffer's "Die Gesprächspiele," or Mirror of Conversation. A collection of various folkbooks was published in 1587 under the title, Buch

[1] See S. B. Gould, Curious Myths of the Middle Ages, for an account of this legend.

[2] Der Schiltbürger. Wunderseltzame abenteuerliche, unerhörte, und biszher unbeschriebene Geschichten und Thaten der abgemalten Schildbürger in Misnopotamia hinder Utopia gelegen, etc. 1605.

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Of more humorous complexion is the writing of the celebrated Abraham a Sancta Clara (Ulrich Megerle, 1642-1709), Augustinian monk and Court preacher at Vienna, viz., Gack, gack, gack, gack a ga, of a marvellous hen in the Duchy of Bavaria, or description of the Pilgrimage to Maria Stern in Taxa, 1687. Judas, the Arch-rascal (1689), and Mercurialis, or Evergreen, pleasant and diverting stories and poems (1700), are also by him. A. Clara's language is fresh and piquant, free from pedantry, and is, moreover, interesting from the philologist's point of view as having traces of dialect, and exhibiting original compound words or turns of diction. Schiller has taken part of the Capuchin's sermon in Wallenstein's Camp literally from one of Megerle's sermons.

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and bequeaths his town mansion to the first of his kinsfolk who shall shed the first tear within half an hour of the opening of the will. The work is mainly taken up with the life of the principal heir, Gottwalt Harnisch. Other stories by "Jean Paul," as the Germans call him, are: Army-chaplain Schmelzle's journey to Flaetz (1809), translated by Carlyle (?) in vol. iii. of German Romance, Kalzenberger's Journey (1809), and The life of Fibel (1811).[1]

Klinger (1753-1831) wrote a number of tendential novels,[2] in which the serious and argumentative tone contrasts with Wieland's productions.

Hippel (1741-1796) takes a high place for his humorous novels, Sterne was the master he followed, but not servilely imitated. The great latitude of treatment, range of impressions, free introduction of his own personal views and feelings, however, were anything but conducive to the unity and perfection of the novel as a work of art, and the plot, as is usual with such writers, is quite secondary. He sedulously preserved his anonymity until his death. His two novels are Die Lebensläufe (the Course of Life, 1778-81) and Kreuz-und Queerzüge des Ritters, A. Z. (1793).

If quantity alone warrant mention A. Lafontaine's (1758-1792) 130 volumes of sentimental stories and novels[3] should be noted. Kotzebue (1761-1819), too, was a very voluminous writer, chiefly for the theatre, but author of several novels, some of which are conceived in the vein of the romantic school.

One of the first writers to clothe with character and life-like colouring the legends and historical incidents of her country was Frau Benedicte Naubert (1756-1819), who has left more than

[1] The following translations may be noted—The Death of an Angel; The Moon, a Tale of Imagination, in Holcroft's "Tales from the German, 1826; The Dream of the Lilybell and Death of an Angel, by H. Morley, 1845; The Death of an Angel and other pieces, translated by A. Kenney, London, 1839; Tales from the German, by J. Oxenford and E. A. Teiling, 1844.

[2] Prince Formosa's Fiddlestick, 1780; Bambino, 1791; Raphaele de Aquilas, 1793. Sahir, 1798; History of a Latterday German, 1798; Giafar, the Barmecide, 1798; Faust, the Oriental, 1798; Faust's Life, Works, and Descent to Hell, 1799; Dr. Faustus, his Life, translated, London, 1825.

[3] Many of these were translated into English at the beginning of the century.

fifty volumes behind her,[1] among her works may be particularly mentioned Eginhard and Emma (1785), Walter de Montbarry (1786), Thekla von Thurn (1788), and Hermann von Unna (1788).

Following in the same path Schlenkert (1757-1826) published a series of historical novels, the first of which, Frederick with the Bitten Cheek (1785-88) at once won him popular favour, and was succeeded, among other works, by Kaiser Henry IV. (1788-95), and Count Wiprecht von Groizsch (1789). He was, however, excelled in the same domain of fiction by L. Wächter (1762-1822), who, in his Sagas of the Olden Time (Sagen der Vorzeit) (1787), painted graphic pictures of the Knightly times of the Fatherland, although he had no real grasp of the spirit and genius of those times.[2]

Some of Wächter's productions are heightened by a copious admixture of the supernatural, and Schiller's "Ghostseer" (published in the periodical Thalia, in 1785-1789), though written rather as an antidote to the growing fondness for the preternatural in romance, seems to have stimulated the employment of this element. Von Spiers[4] (1755-1799) and Von Benkowitz (1764-1804)[5] cultivated this field with very mediocre talent, while Cramer[6] (1758-1817) gave coarse and clumsy presentments of the more prosaic aspects of chivalry, and acquired a popularity with the less refined classes of readers which has not yet died.

Vulpius (1763-1826) introduced the Italian robber class of fiction in his Rinaldo Rinaldini,[7] 1798. There is an unavouched

[1] The Mantle. Translated in vol. iii. of Specimens of German Romance.

[2] The following works of Wächter have been translated—Woman's Revenge, in Hazlitt's Romancist's Library, vol. 3; The Sorcerer, Lond., 1795.

[3] A translation is contained in Bohn's series—The Works of F. Schiller, Early Dramas and Romances. The author left it unfinished, but continuations were written by Follenius, 1796, and Vollmer, 1836; and a few other short tales by Schiller are translated in Roscoe's "German Novelists."

[4] Das Petermännchen, 1793; The Old One Everywhere and Nowhere, 1792; The Lion Knights, 1794-96, Travels through the Caves of Misfortune and the Chambers of Misery, 1796-99; The Fallen Minister and other Tales, English translation, 2 vols., Lond., 1809.

[5] Natalis, the Wizard.—Angelion.

[6] Hasper a Spada, 1792-93. Adolph von Dassel, 1792.

[7] Translated in vol. i. of W. Hazlitt's (the younger) "Romancist and Novelist's Library."

story that Goethe wrote several chapters in this novel. It set the mode of romantic brigands and southern passion, jealousy, intrigue, which began to teem in the popular literature of Germany of that period, and of which the Lauretta Pisana (1789) and other novels of Albrecht (1752-1816) are examples; while Baczko (1756-1823) produced historical novels, and published legends and ghost stories.

Without real poetical power, Zschokke (1771-1848) had the knack of feeling the pulse of the time, and accommodating his work to it in a way which obtained him a very wide popularity during his fifty years' career of novel writing, and which greeted his first production, Abällino (1793), a story of robbers, in which a Neapolitan count becomes the leader of a band of brigands, who are unaware of his real quality, and then betrays them to justice, and obtains in reward the hand of the Venetian Doge's daughter. Alamontade, or the Galley Slave (1811), is philosophical and didactic, the hero endures with resignation thirty years of penal servitude for his convictions. Under the influence of Scott, Zschokke[1] wrote a number of historical tales published as Pictures from Switzerland (1824-25).

Meissner, Fessler, Schlenkert, Naubert, and others had indeed written novels in which historical personages had been promenaded amidst the accessories of bygone times, but without the soul of the past. But the more genuinely historical novel was due in Germany as elsewhere to the impulse of the Waverley Novels. The favour with which these met in Germany may be gleaned from the fact that a South German bookseller brought out a very cheap edition of Scott's novels for the Leipzig Easter fair, and cleared 72,000 dollars on the transaction.

Wilibald Alexis (W. Häring) (1798-1871) imitated the Scottish master so successfully, that his first novel Walladmor (1823) was for some time believed to be a work of the author of Waverley. Yet Häring's personages are rather correct and carefully costumed lay figures, than living pulsating human beings. In 1827 he published another historical romance, Castle Avalon. His later efforts were mostly on subjects from German history.[2]

[1] There are English translations of a considerable number of Zschokke's works.

[2] Cabanis, 1832 (Court Life in the time of Frederick the Great); Roland in Berlin, 1840 (translated into English under the title, The Burgomaster of Berlin); The False Waldemar, 1842, etc.

Spindler (1795-1855) was another direct imitator of Scott. His first extensive novel, The Bastard (1826), the action of which is laid in the time of Rudolf II., excited very general notice. The Jews (time of the Council of Constance) (1827), The Jesuit,[1] The Nun of Gadenzell, are some only of his works. If of less cultivated taste than Alexis, Spindler has the power of investing his characters with more interest and vitality.

Van der Velde (1779-1824) formed a link between the romantic school and especially the works of Fouque, and the modern historical novel after the manner of Scott, his Asmund Thyrsklingursson was suggested by Fouque's Thiodolf. Houvald has written a number of historical stories in a very similar manner.

Bronikowski (1788-1834),[2] a Pole, educated in Germany, wrote novels which were popular, more from the stirring incidents of the little-known history of his country, which he selected for his theme, than from the author's talents.

The last-named writers were far excelled by Steffens, Brentano and Tieck, the last-named of whom is well known in England. The historical impulse given by Scott was very extensively obeyed in Germany by a large number[3] of writers. Indeed, this class of writing seems exceptionally congenial to the German mind, and appears to have found a new development, due to recent activity in antiquarian studies and consequent acquaintance with the concrete world of the past, in the archæological novel, wherein it is not historic scenes and personages which serve as the warp in which the fable is woven, but rather the story is set amidst antique accessories, and the pedantic prominence of these not infrequently impedes or eclipses the action. Of the later

[1] The Jesuit is translated in vol. xii., The Enthusiast in vol. xiv. of Ritchie's "Library of Romance;" Archibald Werner, or the Brother's Revenge, New York, 1849; The Bastard, London, 1839.

[2] The Court of Sigismund Augustus, or Poland in the Sixteenth Century. Translated. 3 vols. London, 1834.

[3] A few of the more important names may be enumerated:—Brentano, Arnim, Blumenhagen, Tromlitz, Venturini-Lüdemann, Hauff, Döring, Storck, Langbein, Lothar, Büsching, L. Bechstein, G. v. Heeringen, Herlossohn, Duller, Sewald, König. The four female novelists Karoline Pichler, Amalie Schoppe, E. v. Hohenhaufen, Karoline Lessing. The Grimms are well known as collectors of folk tales. Otmar, Gottschalck, Tieck, and very many others have garnered from the same rich field.

novelists and the growth of the naturalistic school it is beyond our scope to speak.

The following works will be found useful in studying the history of Romance on German soil.

O. L. B. Wolff, Allgemeine Geschichte des Romans von dessen Ursprung bis zur neuesten Zeit. Jena, 1841.

F. Bobertag, Geschichte des Romans und der ihm verwandten Dichtungsgattungen in Deutschland. Breslau, 1876, etc.

C. L. Cholevius, Die bedentendsten Romane des 17ten Jahrhunderts. Leipzig, 1866.

J. C. B. Eichendorf, Der deutsche Roman des achtzehnten Jahrhunderts in seinem Verhältniss zum Christenthum. Leipzig, 1851. 8°.

K. Goedeke, Grundriss zur Geschichte der Deutschen Dichtung. Hannover, 1862.

Hub, Ignaz Die Komische und humoristische Literatur der deutschen Prosaïsten der sechzehnten Jahrhunderts. Auswähl aus den Quellen und seltenen Ausgaben. Mit biographisch-literarischen Einleitungen, sprachlichen und sachlichen Notizen. Nürnberg, 1856.

German Novelists; translated with Critical and Biographical Notices by T. Roscoe. Various editions.

German Romance; Specimens of its Chief Authors, by T. Carlyle. 4 vols. Edinb., 1827.

German Romance; Specimens Selected and Trans. by G. Soane. London, 1826.

Reichardt, Bibliothek der Romane. 21 Thle. Riga, 1778-94.

Landbibliothek. 30 Thle. Leipzig, 1763-78.

Lesekabinet. 12 Thle. Leipzig, 1779-85.

Romanen-Bibliothek (K. Reinhard). 6 Thle. Göttingen, 1789, 1799-1802.

Journal der Romane. Berlin, 1800-2.

Neue Bibliothek Deutscher Romane. 8 Thle. Leipzig, 1802-4.

F. H. Hedge, Hours with German Classics. Boston, 1886.

F. H. Hedge, Prose Writers of Germany. Philadelphia, 1870.

BRIEF ACCOUNT OF SCANDINAVIAN PROSE FICTION.

The Scandinavian literature, more especially the Norse, has been the means of handing down to us, though indeed in a fragmentary state, from the twilight of antiquity, one of the great poems of the early world, and this alone gives it a title to attention. For the English race, however, so near akin the Norse, and whose history has been modified so vastly by the Northmen, it must ever have a special interest and significance. The time once was when the roving skald chanted his ballads of battle and adventure in a speech that was understood alike in England and on his mainland home. The Eddas, and a few other fragmentary remains of the dim past, monuments as they are of the northern mythological system, are the common property of all Teutonic peoples.

The history of the Northern countries, if history be a texture woven of ascertained facts and exact dates, cannot be said to commence before the ninth century. But there is a story of a far anterior time which speaks in glowing, if but vague, language of a race of heroes who loom gigantic in the dim ages of a remote past.

These vague reminiscences are comprised in the Eddas, and in the traditions embodied in many of the Sagas, or in the chronicle of Saxo.[1]

Iceland.

The Elder or poetical Edda is a fragmentary collection of mythic and heroic lays in alliterative verse. It received its appellation of Edda, grandmother, from Brynjolf Sveinsson, Bishop of Skalholt, in Iceland, who found the MS. in 1643. The writing is of the fourteenth century, the literary form is that of about the

[1] Besides the Eddas a few songs of mythological or heroic contents are extant. The Rigsmâl (origin of rank). The Flateyjarbok (circ. 1390) contains the Hyndluliodh; others are Grôgaldr Hrafnagaldr, and Fiölsvinnsmâl.

tenth or eleventh century, and the substance evidently of a much earlier period. Its discoverer ascribed its authorship to Sæmund, a renowned Icelandic scholar who flourished about 1054-1133, and is supposed to have saved these lays from the oblivion which doubtless threatened them in consequence of the diffusion of Christianity. They were composed on the mainland, before the Norse emigration to Iceland began (874) in consequence of Harald Harfager's despotism, and their substance though not their exact form is to be traced to Teutonic and ultimately to Indo-Germanic sources.

The younger Edda, formerly thought to have been compiled by Snorri Sturluson (1178-1242), comprises a general synopsis of the ancient religion of the Asa or Giants (Nature forces), and other traditions of equal antiquity with the poems of the Elder Edda, but in prose form, besides treatises on poetical composition.

The proud and headstrong nobles of Norway could not brook the despotism of Harfagr.[1] When new relations began to develop in the Scandinavian mother country in the ninth century, a new home was sought in distant Iceland; hither were brought not only the new social institutions but the best intellectual property of the mother country. This was all the more possible through the similarity of language, which was practically identic in both lands. Here a democratic constitution, a hardy and adventurous life, and the proud consciousness of kinship with the Saga heroes, remained alive in oral tradition, and here developed a love for the heritage of a period which had survived the social forms of that period. Instead of, as in the mother country, yielding to the new culture which Christianity had brought with it, it became an interest to preserve what had been handed down from oblivion, the heralds of the New Faith were themselves Icelanders. The southern book-learning supplied them with the means of becoming real protectors of what was ancient. Bishop Isleif of Skalholt (c. 1080) seems to have set an example followed by many others, and speedily a literature was founded which embraced the best and ripest fruits of the whole northern creation in all directions and which had developed among the people itself without foreign admixture. A wealthy Saga literature was the fruit of the inborn Northern love of exploit and adventure.

[1] Dahlerup, Oversigt, p. 2.

The Sagas of mythic and heroic character are for the most part a transposition, generally pretty close, so as sometimes to retain traces of alliterative verse of the older Skaldic lays. The Volsunga Saga well illustrates the growth of various additions round the nucleus of the ancient saga which still remains though linked with other originally distinct traditions.

The Vikinga Saga (or S. of Dietrich of Verona), which is also linked on to the Volsunga, has undergone greater modification, and was probably compiled in Norway about the middle of the thirteenth century, from songs and stories orally imported from Germany.

The Hervara Saga, is based on very ancient ballads, the fine poetic spirit of which it retains, and has consequently often been reproduced. It embodies many heathen traditions respecting the Sword Tyrfing forged by the dwarfs.

Frithiofs Saga, though dealing with heroic material, is probably of late date; it has been immortalized by Tegnér's poem.

Egils Saga, West Iceland, deals with the conflict beween Egil's family and Harold Fairhan (860-1000), which led to Egil's emigration to Iceland. A sort of continuation is found in the Saga of Eunlaug Ormstunga, who is a rival with another Skald, Hrafn, for the love of Helga the Fair, Egil's granddaughter This is a charming love tale. The Eyrbyggja Saga is interesting for the notices of heathen times (880-1030) which it contains. Nials Saga describes events from 960-1016. The Laxdæla Saga (886-1030), one of the longest, is remarkable for skilful character delineation. Gisla Saga Surssonar (950-980), is the story of an outlawed skald. Hávardar Saga Isfirding (997-1002), tells how the aged Skald Havard avenged the death of his son. Hafred Vandræ-daskald Saga (988-1008), and Vatzdoela Saga (870-1000), contain much that is interesting with respect to early Scandinavian Christianity. The well-known Saga of Grettis the strong (872-1033), a national Icelandic hero, has much historic value though containing many fables and exaggerations, and the narration is excellent. Viga Glum's Saga (920-1000) contains well written descriptions. East Iceland:—The Vapnfirdinga Saga (970-990), affords a picture of clan feuds. Hrafnkel's Saga Freys goda (about 950) gives a glimpse of the social conditions, the heathen worship and the government in Iceland.

Perhaps the Sagas attained their best bloom in Snorre Thorleson's "Sagas of the Kings of Norway" or Heimskringla Circle

of the Earth, continuations were written by others. Olaf Trygvason's Saga is a fourteenth century compilation from early records. The Flateyarbok (Isle of Flatey Annals, c. 1390) contains many Sagas and stories. The Færeyinga Saga gives an account of the introduction of Christianity in the Faroe Islands. It is of little historical worth, but is an interesting and poetically written tale. The Orkneyinga Saga tells of the Earls of the Orkneys from the close of the ninth century up to 1222.

With the Union of Iceland and Norway, literary activity suffered from the vicissitudes and troubles of the period, and became restricted to copying and preserving what already existed. The diffusion of mediæval legends, and the Romance wave which set in from Western and South-Western Europe further tended to supplant them, while the Sagas themselves, through telling and retelling, and constant accretions of exaggerations and marvels, gradually lost the quality of ostensible history, and degenerated into the folk-tale which lingers to the present time, conveying obscure and confused reminiscences of antiquity. All the northern lands, but particularly Norway, are rich in folk-lore. Among Norwegians fictions of this kind may be named the Sagas of Hromund Greipsson, Gautrek, Herraud, Bose. Thus the genuine native historical and poetic taste declined, and indigenous themes gave place to the fantastic and elaborate tales of chivalry which from the thirteenth century were translated and read in the higher circles, to the gradual exclusion of all other light reading. More than a hundred are ascertained to have been translated; among these were the romance of Troy, Merlinûs Spá, the Breta Saga, adapted from Geoffrey of Monmouth, the Alexander, and the Karlamagnus Sagas, Tristram and Isodd, Blankiflur, in which will be at once recognized some of the more celebrated romances of mediæval Europe.[1] We have, as elsewhere in Europe, also a class of hagiographic Sagas and the Barlaams and Josafat's Saga, first transferred from the East in the writings of St. John of Damascus in the eighth century was translated into Icelandic prose by King Hakon Sverrson.

Towards the end of the fourteenth century, when Norway and Denmark were united, the growth of the literature was checked, and the Danish supplanted the old Norse language, which had

[1] See E. Kölbing in Germania, xvii.

been common to Iceland and Norway, and the University of Copenhagen became the common centre of culture, until, in 1811, when a Norwegian University was erected, a national feeling revived, and was confirmed by the separation from Denmark in 1814. The introduction of printing by the last Catholic Bishop of Iceland, Jonas Arnason, in 1530, contributed, however, to revive literary activity; the Dönsk tunga has survived, almost unchanged, and remained the vehicle for many justly esteemed literary productions, numerous relatively to the population, which, now but 70,000, has never recovered from the mortality of the Black Death (1402-1404), before which it was about 120,000. The Reformation here, as elsewhere, introduced an era when the printing press indeed was busy, but with the polemics of theology, not the amenities of literature. The so-called learned epoch of the North extends to the close of the seventeenth century. The researches of the erudite Arngrim Jonsson (1568-1648), who in 1623 discovered the MS. of the Younger Edda, conduced to re-awaken interest in national traditions. Popular rima or ballads were composed numerously from the fifteenth to the beginning of the eighteenth century. They are versified rifacimenti of the Sagas, both domestic and romantic. The traditions of the past are yet cherished, and the Saga, like the old speech, persists. The old tales still supply the themes for contemporary poets, and have furnished Jochumsson and Einarsson with the subjects of their dramas.

In closing these brief notes we must not omit to mention T. Holm's "Brynjolfur Sveinsson," published at Reykjavik in 1882, a historical story—the first novel, we believe, written by an Icelandic woman.

Norway and Denmark.

In closer relations with the rest of Europe, Norway and Denmark underwent foreign influence to a far greater extent than remote Iceland, and the literature preserved less of national character. It was largely leavened with monastic culture, introduced with Christianity from Germany. Not only the subjects but the language in which it was written—Latin—were alien to the soil. Even where national traditions furnish the subject-matter of Latin compositions, they are much altered in complexion and character. Many of the early myths and heroic legends

are preserved by Saxo Grammaticus (twelfth century) in his History of Denmark. The first nine of his sixteen books must be regarded as almost equally of legendary character with Geoffrey's "Chronicles of the Britons." Saxo is no mere dry chronologist or heterogeneous anecdotist, but narrates in vivid and picturesque style, and perhaps drew considerably on his lively imagination to adorn his narrative. His work was doubtless based almost entirely on oral tradition, and perpetuated the early Skaldic epics in a form whence were drawn, in subsequent times, many themes for popular ballads. These ballads found also another fertile supply of subjects in the Romance literature, which, however, become tinged with the grosser colouring and fierce manners of the wild North.[1]

The substance of these ballads was preserved among the common people until the middle of the sixteenth century. The first collection of ballads printed was that of Vedel in 1592. The monotonous life of the poor in the bleak north-west of Jutland was until quite recently tempered by the gatherings in the "Bindestuer," where people met to knit, singing or reciting old ballads and legends the while.

The Charlemagne and Arthur Cycles of romance were adapted, probably coming through German versions, in verse and prose translations, just as elsewhere in Europe, though at a later period, and for a time these importations quite obscured the national traditions. The introduction of printing tended, of course, largely to their wider diffusion, and eventually brought them within the reach of nearly all classes. The stories of Charlemagne, and of Patient Grisel especially, are still popular favourites. The most considerable *prose* story is the Charlemagne. The MS. was written in 1480, and is an abridgment of the Norse Karlamagnussaga, itself a compilation from the numerous poems forming part of the Charlemagne Cycle. The historical background is, of course, more and more lost sight of with every fresh redaction. The History of Charlemagne was printed in 1501 by Gotfred von Ghemen, and toge-

[1] Dr. E. Kolbing (On the Northern versions of the Partonosseus Saga; Breslau, 1873), reaches the conclusion that they are derived from an independent source which differs considerably from the French original, and from those now known. Brandt (Romantisk Digtning, iii. p. 331) considers the modifications intentional "as the alterations significantly betray the Northman's tastes, both in transforming the occasionally rather languishing and plaintive youth into a more manly hero."

ther with Flores and Blanseflor was one of the first fruits of the press in Denmark, where it was long read as real history.

The national literary development was checked at the close of the middle age by the excitements of the Reformation (inaugurated by the Copenhagen parliament in 1536) and the influx of Germans which set in. The greatest name in the national literature of the period is Christian Pedersen (1480-1554), who, besides his translation of the New Testament and works in support of Lutheranism, adapted and perpetuated the old chronicles and legends in a composition which remained long popular. Side by side with the productions of Lutheran pens there circulated among the people a large crop of stories of devils and witches; such as the well-known legend of Friar Rush, which passed to Denmark through a Low German redaction.

The Kiæmpeviser (battle-ballads) were spirited songs which introduce a new era of the renaissance. We can here, however, pause only at the greater names, and among these is that of Ludvig Holberg (1684-1754), to be noticed here not for his dramatic work but for his celebrated Niel Klim's Underground Journey, which, like the Atlantis, Utopia, Argenis, etc., is an ideal political and satirical romance, first published in Latin at Leipzig in 1741 If a certain resemblance may be traced to Rabelais, to Swift, still the author has made so much his own whatever he may have adopted, that the whole appears original. Klim, tempted to explore a rocky orifice in the Weathercock Mountain, causes himself to be let down by a rope. The latter snaps, and he is precipitated into an intra-terrestrial astral system, and revolves round a planet Azar, his biscuits which he had thrown away performing an orbit round his own body. An encounter with a griffin brings him down to the surface of the planet, on which, among other marvels, flourishes a population of animate trees. Up one of these he climbs to escape the onslaught of a bull (ch. ii.), but as this friendly refuge turns out to be no other than the sheriff's wife, the mistake proves for him a very delicate and perilous affair.[1] Women's rights are recognized in this subterranean republic of Potu [Utop], both sexes filling all offices indifferently, and merit alone weighing. A curious anticipation of some theories which have of late obtained a certain currency, more especially in France and Italy, is found in the subterranean

[1] Cf. supra, vol. ii., p. 520.

treatment of criminals. The accused is first bled to ascertain whether the offence was committed through malice aforethought, or through some irregularity of the blood or humours. If this prove the case, a cure is prescribed rather than a punishment. Klim is, by the prince's order, taught the language, and habituates himself to the strange customs and institutions. He is, however, declared to be "of so wry and pitiful a penetration, that he by reason of his too *hasty conception*, can hardly be classed among rational creatures, much less entrusted with any important employment." The Potuites, it should be explained, are characterized by slow apprehension and mature judgment, and equally by low locomotive power. Klim is appointed court messenger on account of his superior fleetness, and in this capacity visits various provinces, in each the inhabitants have peculiar manners and institutions, which afford the author an opportunity of satirizing men and customs, or playing with social problems (ch. v.) There exists, for instance, on the planet a law regarding the procreation of children, the parent of six children is exempt from all ordinary and extraordinary taxes. Pluralism of offices is not allowed. Precedence and distinction between noble and simple had been abolished as leading to dissension, and the only social advantage was that derived from the number of branches or arms of the tree-folk at birth. In religion the Potuans (ch. vi.) had reformed away the former splendid rites, and had set apart one festival on which they adored the Supreme Being from sunrise to sunset in perfectly dark places, to signify His incomprehensibility, and on other four festivals they thanked him for his benefits. There was, however, no religious coercion. The constitution is an hereditary government. Innovators are punished with death, unless their schemes are approved, when the projectors are rewarded. The arts of peace, not of war, entitle to fame, respect, and reward. If one tree challenge another he is placed under restraint, as a child unable to control his passion. Litigants' names are kept secret from the judge. In the state of Cambara the tree-folk's span of life is four years, and they are models of virtue. In Spelek, on the contrary, where they live four hundred years, vice is rampant and suicide frequent. In Kilak, the term of each one's life is marked on his forehead at birth; here repentance is always put off. In Maskattia (ch. ix.), the land of philosophers absorbed in speculating upon a way to reach the sun, we are reminded of Swift's Academy of Lagado.

Passing through the land of animated musical instruments, Klim is wrecked, and cast adrift in Quama (ch. xii.), where he manufactures gunpowder and fire-arms—previously unknown—and assists the emperor against the Tanaquians. He discovers in the public library an account of the earth by a Tanaquian, who had visited it. He is (ch. xiv.) eventually made emperor, and founds the fifth monarchy; but (ch. xv.) grows tyrannical, and a revolution breaks out, from which he seeks refuge in a cleft in the hills; here he tumbles down a dark shaft, which proves to be the hole through which he had fallen from Weathercock Mountain, where he is again landed—a hungry baccalaureus—his fall having been broken by the greater density of the earth's atmosphere.

Holberg's romance reflects his general culture in many ways, the advance of astronomy and physical sciences find an echo in it. It is impossible not to perceive imitations of Gulliver, of Rabelais's "Vie de Gargantua," Cyrano de Bergerae (ii., pp. 298, 525), Doni, Machiavelli, and even, perhaps, the early Greek romances (which see in vol. i. pp. 13, etc.). But a certain national strain may, doubtless, also be reflected in this remarkable production, such as, *e.g.*, the Sagas of King Hadings' visit to the land of the dead and the living, and King Gorm's and Thorkild's journey North in Saxo's 8th book, or the Saga of Erik Vidforle,[1] where the hero, having converted Greece to Christianity, resolves to seek a paradise in India. After an adventurous voyage, he meets a dragon, and entering its gullet, finds a beautiful land of delight and continuous day, where his guardian angel conducts him to a city hanging in air, and abounding in gold and precious stones. Cf. also St. Brandan's voyage. Holberg further developed the idea of the Maskattian country of philosophers in the drama Sganarel's Journey to the Philosophic Land. A passage satirizing philosophic pedantry, the sceptic Marphorius' answer to Panurge's "Doubts of Marriage," passed from Rabelais through Molière to Holberg. The original model is doubtless the sceptic Pyrrhias in one of Lucian's "Dialogues."

Various traditions had long been current, of avenues to the world of shades—*e.g.*, Virgil's "Grotto," St. Patrick's "Purgatory," and that in the Mummelsee described in Grimmelhausen's "Simplicissimus." The vessels which conveyed Klim across the sub-

[1] C. C. Rafn. Fornaldar Sögur, iii. Kiel. 1830.

terranean yellow sea were forced through the water with velocity by concealed machines, and it may be remembered that Papin, in 1681, Hulls in 1734, had described machinery for the propulsion of vessels. Niels Klim called forth many imitations, such as Klim's "Over Earth Journey," 1816, Klim's "Posthumous Papers," etc.

Towards the close of his life Holberg wrote a number of fables, which are, however, among his least successful works. Many are original. Some are borrowed from the English Spectator.

Niels Klim was Holberg's vehicle for the introduction of Renaissance ideas. Holberg himself looks upon it as a moral composition, analogous to productions of Lucian and Swift. It elicited much criticism and many imitations, and no little hostility for the ideas of religion then ventilated.[1]

During Holberg's time the modern romances of the Renaissance began to invade the northern countries. D'Urfé's "Astrée" was translated in 1645, Fénelon's "Telémaque" in 1727, Robinson Crusoe in 1745, Richardson's "Pamela" in 1743-46, and these masterpieces found a number of inferior native imitators. The Danish Spectator (1734-45) was founded on the model of Addison's, and the periodical press gradually acquired importance.

In 1742-3, Erik Pontoppidan (1698-1764), bishop of Bergen, published Menoza, a theological novel, in letters. Menoza is an Asiatic prince who travelled over the world in search of a religion, is instructed in the various creeds, embracing several consecutively, and ultimately Lutheranism. An account of various countries is given, and matter of much interest respecting English society of the time in Letter XXVI. "Of sectaries," says the author, "England has a great number, and it would be hard to find any nation so fruitful in new opinions, or so prompt to spread them. It happens nearly every year that some one or other who is not pleased with things in general rises up and assumes to be a leader."

P. A. Heiberg's (1758-1841) "Rigdalers edlen's Hændelser," is a satirical novel of the adventures of a bank-note. Johannes Ewald (1743-1781) affords an example of the power of fiction, under the inspiration of which he ran away from home at an

[1] Mohl, Literaturgeschichte der Staatswissenschaften.

early age, and embarked for Batavia in the hope of adventures, and had a varied and vicissitudinous career. His "Fortune's Temple" was published in 1764.

P. H. Friman (1752-1839) attempted in his romance, "Axel Thordsön og Skjön Valborg," to revive an old national theme, but his inflated style was ill suited to the subject.

Rahbek (1760-1830) wrote sentimental tales for the time.

Charlotte D. Biehl (1731-1788) is mentioned here rather for her good translation of Don Quixote than her own sentimental tales.

Baggesen (1764 1826), distinguished for his airy and lively fancy, and mastery of his language, translated Niels Klim, while his own fancy and sparkling humour expressed itself in his Labyrinthen.

Adame Gottlob Ohlenschläger (1779-1850) is one of the greatest names in Northern Letters, renowned most of all for his dramatic work; he was also the author of various stories, moulded like his plays, out of the national traditions, and invested by him with fine poetic form. He has left a long—too long—novel, the Island in the Pacific, suggested by the German Felsenburg, which as Ohlenschläger himself says, "had made a great impression upon my young fancy, and through its frequent perusal, much that was really my own conception had been developed and associated with it, so that I was astonished, upon reading the story in later years, to find in it by no means all I had expected." [1]

N. F. S. Grundtvig (1783-1872) was one of the most prolific of Danish authors. Both his poems and his tales are penetrated with the genial glow of feeling and fine pathos, but are wanting in judgment and artistic balance.

S. S. Blicher (1782-1848), a Jutlander, published first A Village Sexton's Diary, and then a number of stories in the years 1824-1836. "He is a stern realist," says Mr. Gosse, "in many points akin to Crabbe, and takes a singular position among the romantic idealists of the period, being like them, however, in the love of precise and choice language and hatred of the mere commonplaces of imaginative writing." [2]

[1] Besides the above the following stories are among Ohlenschläger's works: Reichmuth von Adocht, The Picture, The Friars, The Hermit, The Knight of Luck, The Punishment after Death, Ali and Gulhyndi—a tale of the East, Vaulundur, King Hroar—a tale of the olden North.

[2] Esben, and A Tale of Jutland, are translated in Mrs. Busby's "The Danes."

B. S. Ingemann (1789-1862), is the author of numerous poetical and dramatic works, but owes his place in Danish letters chiefly to his historical novels, a kind of composition produced under the influence of Sir W. Scott, and first introduced by him into Denmark. He falls far short of his model, however, in historical merit and character-painting, but the national and patriotic themes he chose, and his vivid and graphic narrative render them attractive. "Prince Otto of Denmark," was especially popular. He also versified the eastern legends of Parisade, and of the Hippogriff. His Holger Danske (Ogier the Dane) is also one of his best works: some of its songs have obtained popular currency. In later years Ingemann wrote several tales taken from real life. Of these the Village Children, 1852, is considered the best.[1]

J. C. Hauch (1790-1871) belonged also to the romantic school of poetry. He wrote several historical novels, Vilhelm Zabern, Guldmageren (the Adept), A Polish Family, Robert Fulton, (French Translation, Paris, 1859). His Saga om Thorvald Vidförle, and Fortælling om Haldor, are successful imitations of the old Saga style. Hauch's works "are distinguished by a deep psychological insight and a lofty indignation against all that is unworthy, with enthusiasm for good and truth, which if it spread a sombreness over his poetry, by no means prevents us from distinguishing the deeply graven character of the chief figures." [L. Dietrichson, Inledning i Studiet af Danmarks Literatur, p. 104.] His prose writing is apt to be too discursive—a tendency which has been ascribed to his habit of making elaborate preparations for his tales.

The Countess Gyllembourg (1773-1856) was, says Mr. Gosse, "the greatest authoress which Denmark has produced. She wrote a large number of anonymous novels which began to appear in 1828 in her son Heiberg's Journal, the Flying Post. Her knowledge of life, her sparkling wit, and her almost faultless style make these short stories . . . masterpieces of their kind."

F. C. Sibbern (1785-1872), a disciple to some extent of Schelling, set forth his ideas in a Utopian romance, "Contents of a MS. of the year 2,135."

P. M. Möller (1794-1838), distinguished by a delicate humour

[1] The Doomed House, The Secret Witness, All Souls' Day, The Aged Rabbi, have been translated in Mrs. Busby's "The Danes."

and choice style, has left an unfinished romance, "En Students Eventyr."

C. Winther (1796-1876) was the interpreter of the village life of Zealand as Blicher had been of that of Jutland. He possesses a fine and delicate touch and mastery of style. Many of his tales are, however, unpleasing in the concentrated sombreness that pervades them. The Furrowed Stone, An Evening Visit, The Two Schoolboys, are the titles of three of them.

Among other writers of Fiction of the earlier half of the present century were J. L. Heiberg, the editor of the Flying Post, who is the author of a romantic story based on the Pysche myth, H. Hertz, and St. Aubain Nicolai,[1] who also wrote stories for the above periodical.

H. C. Andersen's (1805-75), Fairy Tales[2] have long been favourites all over Europe. His novels are less known. The following, however, have been translated into English :—Only a Fidler! and O. T., or Life in Denmark; The Improvisatore, or Life in Italy; The Story of my Life; The Two Baronesses; To Be or Not to Be.

F. Paludan Müller (1809-76), the author, amongst other poems, of Amor and Psyche, wrote an allegorical tale, The Fountain of Youth, translated into English by H. W. Freeland in 1867, and Ivar Sykkes History, a discursive sociological novel.

"P. P." and "Carit Etlar"[3] are the *noms de guerre* of two popular modern Danish novelists. Rumohr has written a number of romances on the subjects of the old Sagas, which have enjoyed much popularity, and revived a patriotic pride in the past. A fertile imagination and fluent style characterize the numerous historical stories of J. C. H. Brosböll. His best works are those in which the scene is laid in the seventeenth century, when Denmark was threatened with the Swedish yoke.

M. A. Goldschmidt's novel, "Homeless" (translation, London, 1861), and numerous stories, display the remarkable mastery, purity, and elegance of language, and deep insight of this fine writer.

[1] Several of his tales are translated in Mrs. Busby's "The Danes, as Sketched by themselves."

[2] Translated with a memoir of the author by C. Peachy. Bohn's Illustrated Library.

[3] Carit Etlar's "Too old—The Shipwrecked Mariner's Treasure and Twice Sacrificed," are translated in Mrs. Busby's "The Danes," etc.

Goldschmidt's "Jacob Bendixen, the Jew," has been several times translated.

H. F. Ewald published at first some stories of modern life, and subsequently has written historical novels, which are remarkable for his close study and accurate reproduction of the features of the period.

H. Drachmann, a marine painter, a poet, and a novelist, excels in marine descriptions, and represents modern ideas in his short popular stories.

In Norway, which it may be borne in mind, separated from Denmark in 1814, the popular oral literature still current, was assiduously and successfully collected from the mouths of the common people by P. C. Asbjörnsen and Bishop J. Moe (1813-1880), and by them no less admirably re-told in literary form, with the retention, however, of the genuine simplicity and colour which their familiarity with the habits of the country folk enabled them to preserve.

B. Björnson (born 1832) derives, perhaps, his chief reputation from his dramas, but exhibits the same high qualities in his Synnöve Solbakken, which has been translated into the principal European languages, and several other stories, though his first production, Synnöve, etc., is it would seem as yet accounted the best.

J. Camilla Collet's stories and sketches are much admired, especially her novel, The Officer's Daughters. J. Lie has written stories of popular life in the north of Norway. Anna Thoresen has also written tales of Norwegian life, and Marie Colban chooses the same field for her stories, which are distinguished by good character-drawing and vivid description.

Sweden.

In the period when intimate relations subsisted between Norway and Iceland, Sweden and Denmark were sufficiently connected to prevent separate development. Both had the heritage of the Northern Sagas; and the popular ballads founded on national themes, as in Denmark and Norway, continued far into the seventeenth century, but legends introduced by the monks were also an important element in the pre-reformation literature, as also several of the romances of chivalry. In later times antiquaries like Verelius (1618-82), and Peringskjöld (1654-1720), zealously collected and translated the Sagas into Swedish, thus

providing a store of materials for subsequent writers. Among imitations of the old Sagas must be instanced Dalin's (1708-63) Saga of the horse, a humorous allegory.

The first Swedish novelist was J. H. Mörk (1714-63), whose writing betrays French influence. His novels Adalrik and Göthilda, on a national heroic subject, and Thecla, the best, based on the mediæval legend, were both popular; both are good examples of the style of the day, are of a discursive and moralizing tendency, and are, in a sort, forerunners of the romantic school.

J. Wallenberg (1746-68) presents a great contrast to Mörk, in his novel, My Son on the Galley, which is the narrative of a voyage made by the author to the East Indies as a navy chaplain; it abounds in fun, and still retains popular favour. During the period of Gustavus Adolphus and that immediately subsequent, poetry absorbed the chief literary efforts, the French School held predominance, and has always had much influence in Sweden.

C. F. Dahlgren (1791-1844) produced one of the best novels in Swedish literature, Nahum Frederik Bergströms Krönika.

K. J. F. Almquist (1793-1866) is distinguished for the beauty and exquisite descriptions of some of his stories, Kapellet and Grimslahanns Nybygge may be instanced. He also wrote an epic poem on Arthur's Chace (Arturs jagt). The best of his tales are Araminta May, an epistolary novel, Kolumbine Amalie Hillner, Gabriel Mimanso. There were not, however, many novelists, the public finding itself supplied sufficiently with the works of German and French production. The following names, however, belonging to the first half of the present century, are distinguished.

F. Cederborgh (1784-1835), whose comic novels, Uno von Trasenberg, and Ottar Tralling, are slight in plot, but present caricature sketches of every-day life.

Fredrika Bremer's (1801-1865) works are widely known throughout Europe. Her first Sketches from Every-day Life were warmly received. They display finely-conceived situations, well-drawn character, and elegant style. In her father's house, says Dr. Horn, she had suffered much, because she was not like others, and because she would not accommodate herself to the forms which society imperiously demanded of women. Thus was ripened in her mind the idea of the right of women to be on the same level with men, and in her later novels she advocates the

cause of woman. Religious and philanthropical questions were also discussed in her novels, and this was likewise a detriment to them, and her later are much inferior to her earlier productions.

While F. Bremer deals with the middle classes, Sofia M. von Knorring (1797-1848) seeks, in more exalted ranks, the personages of her stories. Her writing lacks the delicacy and freshness of F. Bremer. Among her more noteworthy works are Kusinerna, Axel, Standsparalleler, Torparen, and Hans Omgifning.

Emilie Flygare-Carlen's (born 1807) best works are Rosen pa Tistelön, Ennsligen pa Johanniskaret, and Et Kopemanshus i Skärgärden. She gives scenes and incidents from the home of her youth, the rocky shores of Bohuslän, but has also produced novels dealing with the higher ranks of Society. Though inferior in style to the two preceding writers, she is considered to excel them in the disposition of her material, and her fidelity to nature.

K. A. Watterberg (born 1804), better known as Onkel Adam, began publishing in 1840 his stories of every-day life and common folk, which exhibit observation, humour, and wholesome sentiment, and have been very popular.

A. Blanche (1811-1868) has written both short tales, Taflor och Berättelser, and Bilder ur Verkligheten, in which descriptions of Stockholm life are given, characterized by vivid imagination and keen observation. His longer novels are too slight in plot.

There is no lack of Swedish historical novels. Here also Sir W. Scott's influence was felt. W. Gumälius (born 1789) began to publish in 1828 Tora Bonde, a historical story, which, however, he never completed, nor did he write any other novels. G. Sparre (1790-1871) is the author of some historical romances, and Snapphanarne is the title of a still popular novel by "O. K.," whose real name is still a secret. H. Mellin (born 1803) is the author of Livard Kruse's Wedding, and other historical stories. Of K. S. F. von Zeipel's (1793-1849) novels the best are Seton, the scene of which is laid in the times of Gustavus III., and De Sammansvurna, from the time of Charles XII. and Frederick I. Sir W. Scott was the inspirer, and his works the models of all these writers, but the disciples fell far short of the master.

The following are a few of the works which will be found useful by the reader who may desire to pursue the subject of our brief outline:—

F. W. Horn. History of the Literature of the Scandinavian North, etc. Translated by R. B. Anderson, with a bibliography

of the important books in the English language relating to the Scandinavian countries. Chicago, 1884.

Gosse. Studies in the Literature of Northern Europe. London, 1879.

Of these two works we have largely availed ourselves, and beg here to acknowledge our indebtedness, as it would have been impracticable in our limits to indicate each extract or reference.

R. B. Anderson. Norse Mythology. Chicago, 1882.

R. B. Anderson. The Younger Edda. Chicago, 1880.

R. B. Anderson. Viking Tales of the North. Chicago, 1882.

J. Arnason. Icelandic Legends. , 1864.

Marmier. Histoire de la littérature en Danemarc et en Suède. Paris, 1839.

W. and M. Howitt. The Literature and Romance of Northern Europe, etc. London, 1852.

J. L. Heilberg. Udsigt over den Danske Skjönne Literatur. Copenhagen, 1800-1828.

L. Dietrichsen. Indledning i Studiet af Danmark's Literatur: vort Aarhundrede. Upsala, 1860.

P. Botten Hansen, La Norvège Littéraire. Christiania, 1868.

K. L. Rahbek. Dansk og Norsk Nationalværk. Copenh., 1828, etc. Comprises Norse rifacimenti of the romances of chivalry.

K. L. Rahbek. Nordiske Fortællinger. Copenh., 1819.

BRIEF ACCOUNT OF RUSSIAN PROSE FICTION.

It is mainly due to political and historical conditions that the songs and legends which at a certain stage of social development are circulated and transmitted by word of mouth, and seem to form the natural materials for national epic compositions, have, in the Slavonic world, and especially in the Russian Empire, been largely saved from the oblivion of such traditions, which is apt to follow swiftly in the wake of material civilization. But few of those "cantilènes" have been preserved wherefrom was woven the magnificent Christian epic of the Roland Song, and the uncritical past offers few counterparts of Sæmund, the preserver of the Eddaic lays of Iceland.

Nothing like general education has as yet penetrated the great

masses of the Russian people, and they still preserve by oral tradition, altered, it may be, verbally, but not materially, the folk-songs and folk-tales which have lived for centuries on their lips. As to whether these are dying out or not different opinions are held. They have not yet, at least to any great extent, been replaced by music-hall doggerels and "penny dreadfuls."

But while the masses thus still remain in the past, the cultured few keep more or less apace with the advance of knowledge in the West, and are alive to the importance of preserving, while yet this is possible, the oral literature of the peasantry. The works of Danilof, Kiryeevsky, Afanasief, Hilferding, Khudyakof, Ruibnikof, Snegiref, Sakharof, Dragomanof, Terestchenko, Smirnof, Bezsonof, Shein, Chudinsky, Erlenvein, Rudchenko, and many others, attest the zeal and industry with which scholars have collected and consigned to writing these echoes of a rapidly receding past. It is curious to note that the first collector of Russian folk-songs was an Englishman, Richard James, chaplain of embassy, about 1619. His manuscript of six songs collected by him is preserved at Oxford.

"So far as style is concerned," writes Mr. Ralston, the best English authority on early Russian literature, in his Russian Folk-tales (1873, p. 5), "the Skazkas, or Russian Folk-tales, may justly be said to be characteristic of the Russian people. There are numerous points on which the 'lower classes' of all the Aryan peoples in Europe closely resemble each other, but the Russian peasant has—in common with all his Slavonic brethren—a genuine talent for narrative which distinguishes him from some of his more distant cousins. And the stories which are current among the Russian peasantry are for the most part exceedingly well narrated. Their language is simple and pleasantly quaint, their humour is natural and unobtrusive, and their descriptions, whether of persons or of events, are often excellent. A taste for acting is widely spread in Russia, and the Russian folk-tales are full of dramatic positions which offer a wide scope for a display of their reciter's mimetic talents. Every here and there, indeed, a tag of genuine comedy has evidently been attached by the story-teller to a narrative which in its original form was probably devoid of the comic element."

This oral literature, if we may be permitted the phrase to meet an idea which is covered in the Russian language by the

noun *slovessnost*,[1] signifying the art of language or literature, whether oral or written, consists besides ritual songs, proverbs, riddles, etc., of (1) the "fragmentary epics or metrical romances," reciting the feats of bogatuiri,[2] or national heroes, purporting to treat of facts however marvellous rather than fiction, and named *Builina*,[3] from the verb substantive *buit;* and (2) the skazka or prose tale.

The popular proverbial description of the two sorts of production is:—"Skazka slkadka, a pyaissna buil," *i.e.*, the Skazka (from "skazat," tell) is composed or invented, but the pyaissna (from "pyait," sing) is a true story. The builini cluster into several cycles associated with certain localities or certain historical personages. The chief cycles are those of the older heroes, of Vladimir, Prince of Kiev, of Novgorod, of Moscow, of the Cossacks, and of Peter the Great.

The localities where the greatest number of builini have been written down are by no means those which were the scene of the achievements they recite.

Ilya Mourometz, or Elias of Mourom, is the dominating figure of the cycle of Prince Vladimir, the beautiful sun, who fills a place analogous to that of Charlemagne in early French romance. The peasant's son, Ilya, remained for thirty years without the full use of his arms or legs. (This youth spent in seclusion is a common trait of mythological heroes.) He received his strength from passing pilgrims (according to some variants Christ himself with two Apostles) who solicit refreshment. They, however, bid him quaff the draught he offers them, and straightway

> His heroic heart upkindled,
> His white body oozed with sweat.

Hereupon he exults in such strength that he could turn the land of Holy Rus round, were there a pillar reaching to heaven and a ring of gold to hold by. Bidden drink again, he loses some of

[1] Slovo = word, ost, the abstract substantival termination, peessmennost from pissat', write, is written literature and the art of writing.

[2] The etymology of *bogatuir* is not, I believe, settled. *Bogatuir* is not the word used in the oldest written monuments of this literature, and the word may have been, as some consider, imported by the Tartars, having passed to the Mongols from an Aryan source, *baghadhara*, Sanscrit = a fortunate person. It has also been referred to *bogat*, rich, cf. *dives, divus*.

[3] The Malo-Russian Douma is a similar form of c mposition.

his superabundant strength. According to a different version Ilya received his "heroic strength" from Sviatogor (Holy Mount, a Slavonic Samson, and, following the Solarists, the old Sun, who cedes his place to the new Sun, Ilya). Sviatogor adopts Ilya as his younger brother, and they journey together, and come to an immense sepulchre which bears the inscription: "He that is destined to lie in this tomb shall lie there outstretched." It proves too large for Ilya, but fits his companion, who begs his younger brother to cover him with the stone cover. True to the mild character which we shall see further developed in Ilya, and which is not without racial significance, he declines to entomb his stronger brother, and remonstrates; so Sviatogor adjusts the cover himself. He finds, however, that he is unable to raise it again, and then exclaims, "Fate has overtaken me; try thou, and lift the cover." Ilya's repeated efforts prove vain. "Bend down to me," says the giant; "through the chink I will breathe into thee my heroic breath." Ilya obeys, and forthwith his strength is tripled. But as before, his endeavour to liberate Sviatogor is unavailing. "I am dying," says the giant, "bend down that I breathe into thee my whole strength." "I have enough," replies Ilya; "more, and the earth would not hold me." "Thou hast done well, little brother, to disobey my last command. I should have breathed a deadly breath upon thee, and thou wouldst have lain dead by my side." (Rybnikof, i., p. 42.) This account serves to show the relation of Ilya of Mourom, a hero, to the older race of bogatuiri or demigods. He is counselled, as M. Porfirief observes (p. 52), by the pilgrims not to fight the giant, and is given such strength only as will render it possible for him to dwell with ordinary men.

Sviatogor bequeaths his sword to Ilya, but his horse is to be tethered to his grave. "None other than I must have him." In many of the builini the first action of Ilya upon receiving strength was to cultivate the soil, an occupation rarely assigned by epic compositions to the hero,[1] and the incident is significant in regard to the stage of Slavonic social development at which it was interpolated into the probably early epic materials.

Ilya having begged his father's blessing, sets out on his "heroic steed" to Kief, the great Russian sanctuary, the second Constantinople, "to pray to God, and render homage to prince

[1] Hiawatha is an exception.

Vladímir." He is scarcely inferior to one of Arthur's knights or Charles's paladins in his care for the oppressed, his magnanimity and disinterestedness. On his way he delivers Chernigof from countless hosts of paynims, and, further on, encounters and captures the brigand monster Solovei (Nightingale), who reminds M. Rambaud (La Russie épique, p. 52) of the Stymphalian harpies. His nest was on seven oaks, he stretched out his talons for seven versts around, and like the sea-monster slain by Perseus and so many other mythical dragons, had long devastated the country side. His whistle alone produced the most terrible effects. His captor brings him to the Court of Vladimir at Kief, where, at the prince's behest, he bids the monster whistle, but only at half strength. But Solovei sounds his loudest, and brings the roof of the palace down. In punishment he is chopped up by Ilya, and the gory mince strewn over the land. Ilya protects the terror-stricken king and queen under his mantle. The episode recalls the scene often represented on ancient vases, when Hercules brings the chained Cerberus to Eurystheus. Ilya, like the Serbian hero, Mark Kralevich, and other figures of mythological legend (see note on Arthur, vol. i., pp. 228-29) is fated not to die in combat, yet his humanity is strongly marked. His heart at first sinks at the approach of the polénitza, a female monster, whom he, of course, eventually overcomes, and who proves to be his natural daughter. Ilya is not without his frailties. Moreover he drinks like a moujick, only more, and sleeps a heroic sleep of twelve days, when he should be battling. On the other hand, he is too disinterested to accept guerdon for his beneficent feats, and offers in this respect, as Russian writers observe, with some patriotic complacency, a contrast to the avidity with which in Teutonic and Scandinavian traditions the treasure of the Nibelungs is sought. He is of higher moral stature, too, as M. Galakhof (p. 62) remarks, than Vladimir, whom he prevents from accepting a bribe offered by Solovei's children for the caitiff's release. Vladimir, indeed, like the Charlemagne of the Roland-Song, often obeys, and seeks protection from his powerful vassal.

The Builini are not all occupied with purely Slavonic themes. It is evident that numerous legends from different lands have been acclimatized, framed in a Slavonic setting, and more or less impressed with a Slavonic character. Thus in the story of Eruslan Lazarevich, the legend of the Persian hero Rustem of

the Shah Nameh (eleventh century), has been recognized. We find again, in a changed environment, the myth of Perseus and his mother Danae confined in a coffer and committed to the sea, the Egyptian story of the robbers of the treasure of Rhampsinitus preserved by Herodotus reappears, and there is a Slavonic version of a Celtic story given in Luzel's collection. Byzantium was largely instrumental in the diffusion of Greek and Oriental legends among the South Slavonians, mainly the Bulgarians, and through them in Russia. The passage was perhaps chiefly by literary channels, but also probably to no inconsiderable extent[1] by the oral way. In the transmission of such traditions to the Slavonic peoples, the Byzantines filled a rôle analogous to that played by the Jews and Arabs in the transfer of Eastern fable to the lands of Western Europe. As we might expect, Alexander of Macedon, who looms so conspicuous through the vistas of mediæval romance, plays also a distinguished part in Slavonic fable, where one of his exploits is the incarceration of Gog and Magog in a mountain whence they are to issue only at doomsday.

Alexander, who in Western versions of the romance is made a model of chivalry, is endowed in the Byzantine fictions with Christian qualities, takes arms against the Gentiles, and in one Servian MS. is styled the Blessed Alexander. The romance was widely diffused in Russia, and portions of it, particularly the accounts of the Indian King Porus, and of Gog and Magog, served as themes for skazki and chapbooks.

A portion of the Arabian Nights passed through Greek channels to Russia, where it bore the title of Sinagrip, or the Skazka of Akir. Some idea of the corruption of the original names may be gathered when it is explained that Sankharib becomes Sinagrip, Gaikar Akir, Abimakam Abesam, etc. The Legend of India the Wealthy (Skazaie ob Indii bogatoï), is the description of the riches and marvels of his realm in the apocryphal letter from Prester John in reply to the Embassy of Manuel Comnenus. The earliest known Slavonic MS. is of the fifteenth century. It has been shown also by M. A. Vesselofsky (Vyestnik Evropy, April, 1875), that a Byzantine epic poem of the tenth

[1] The Alexandria, the Story of the Trojan War, the Story of Barlaam and Joasaph (see i., p. 64), The Story of Sinagrip, The Story of India The Wealthy—celebrated fictions of earlier times—reached Russia through the medium of Byzantium and Bulgāria.

century, Digenis Akritas,[1] reappears in the Russian Devgenievo dyeanie, and legends from whatever quarter soon acquired a home on Slavonic soil, some being oral, and many more, literary importations. We have mentioned but a few instances. M. Puipin has traced a number to their foreign sources.

From whatever source they are borrowed the stories are usually so Russianized that it often is difficult to recognize their parentage. Here is a curious change which is undergone by the well-known Eastern magic "property"—the flying carpet—upon its adoption in Russian fiction. A Khan who is routed by St. Dimitri of Thessalonika, orders a carpet to be embroidered with the portrait of the Saint by one of his captives, a pious Christian maid, in order that he may vent his spite by trampling it under foot. The captive maiden is compelled to execute the work, but when she is left alone she prays to St. Dimitri and falls asleep upon her embroidery, awaking to find herself in the cathedral of Solun (Thessalonica), whither she had been miraculously borne on the tapestry, out of the enemy's hands.

The Southern Slavonians, especially Bulgaria from the epoch of its first missionaries, but also Servia, up to the loss of their independence in the fourteenth and fifteenth centuries, were the intermediaries through which were transmitted to Russia not only scriptural, patristic, and hagiographic literature, but also short tales, legends, apocrypha, and other compositions from Byzantium.

Works ostensibly of the historical order, the Sborniki or repertories, and the palei (παλαι) and Old Testament literature, contained many narratives derived from F. Josephus, and the Apocrypha, such as particularly the History of the Sybils, of the medical books of Solomon, and of the Queen of Sheba.

In transfer northwards through Servian and Bulgarian versions, the apocryphal writings, fantastic enough in their original Greek form, were distorted with the strangest caprice, and engrafted with innumerable excrescences, in support of heretical tenets, in pursuance of disorderly fancy, or in homage to popular tradition or superstition, until they grew into a patchwork wherein

[1] This poem, which celebrates the feats of a certain *Panthir* who helped to rout the Russian expedition of Igor's army in 941, is extant in a MS. of the public library of Trebizond. It was published by Emile Legrand, Paris, 1875. For an account of it see Rambaud's "La Russie épique," p. 422, and the same writer's article in the Revue des deux Mondes, 15th August, 1875.

the elements of Eastern, classic, and Slavonic traditions are chaotically mingled. The apocrypha had not at first the bad significance they later acquired, but were esteemed as interesting and instructive stories. When heretics began to make their own use of them they were condemned and an index of forbidden books was drawn up. The independent Bulgarian Index[1] (not from the Greek), enumerates both original Bulgarian and translated Apocrypha, all those enumerated existed in old Bulgarian literature, and they amounted to no fewer than one hundred works.[2]

We can only mention the names of a few: Adam and Eve, Adam's Lament, Vision of St. Paul, Pilgrimage of the Virgin through the sorrows (in this she is taken up by St. Michael to heaven where her prayers impetrate for sinners a respite from the torments of hell, during the period from Holy Thursday to Pentecost[3]), The Death of Abraham, The Story of the Wood of the Cross, Solomon and Kitovras, the Judgment of Solomon, the Legend of Aphroditian, The Priesthood of Jesus Christ.

All these and a vast number of others were current, and the clergy, with a few enlightened exceptions, far from discouraging them, copied them into various collections. Along with these were numerous repertories of charms and spells against all kinds of afflictions, which had general vogue, especially in Bulgaria under the Bogomil heretics in the tenth century[1] and subsequently passed to Russia under the name of Bulgarian Fables.

In the Legend of Solomon, which has endless variants, we have a strange medley. Solomon was, like many other heroes, destined to be put to death in his infancy,[4] and his mother commanded the servant charged with the infanticide to bring her his heart roasted, for which, however, the merciful retainer substitutes a puppy's heart, while Solomon remained concealed in a garret. The Queen adopts the son of a smith whom she purchased, and the latter in his turn substitutes for his son, whom he had sold, Solomon, whom he finds but does not know. Solomon grows up in this subordinate station. He overcomes difficulties by astuteness, not strength. According to some versions he goes to sea as

[1] In the Pogodinsky Nomocanon, ed. by Puipin.

[2] See Tikhonravof Pamiatniki, predislovie, tom. i.

[3] In the Latin Church prayers were at one time offered for the mitigation or temporary suspension of the sufferings of the damned.

[4] See Table of Aryan Exposure and Return formula at end of vol. i. This legend is very similar to that of Akir the Wise, with whom Solomon seems to be sometimes confounded.

cook's boy, and in one of King David's ports answers the enigma which baffles everyone else. He returns with the brilliant alatyr stone.[1] At last Solomon reveals himself to King David, who abdicates in his favour; a substitution in which the "Solarists" see the exchange of the new for the old sun, as they identify his wife Salomonia (a reproduction of the obscurant mother) with night.

Solomon, who is an orthodox Christian and often makes the sign of the cross, becomes the central personage of a host of legends, and the hero of numberless adventures, such for instance as his capture of Kitovras (? = Kentavros, Centaurus), the Polkan of the Kief Skazki, a mythological event which symbolizes, perhaps, the struggle between new and ancient deities. Like Polyphemus and the centaurs, Kitovras succumbs to a potent draught. In order to convey the animal to Jerusalem, widening of roads and other preparations as extensive as those erstwhile required for the transport of "Jumbo" to America are necessary. Kitovras is a good-natured monster, he breaks off one of his own ribs rather than suffer a poor widow's hut to be demolished to make room for his passage, etc. He persuades his captor to remove his chain, and to give him Solomon's potent ring, which he swallows, and with a stroke of his wing launches Solomon to the ends of the earth. He is, however, recaptured, places the resources of his wisdom at the service of Solomon, and aids in the construction of the Temple. There are resemblances not only in the main features but in some of the episodes, between Solomon and Kitovras, and Arthur and Merlin.[2] The loss and recovery of a ring, whether or not endowed with supernatural potency, is a wide-spread legend; such a story is related by one of the Commentators of the Koran, a version is also found in the story of St. Mungo, etc.

Salomonia is, according to some stories, faithless, and takes a narcotic and simulates death, is buried and then disinterred and carried off by her paramour. A variant makes Vassili Acoulevich, Tsar of Constantinople, in the absence of her consort, lure

[1] See note, vol. i. p. 473. Akir the Wise begins a successful career by the instrumentality of a fiddle, which corresponds to Whittington's cat.

[2] See Myrdhinn, pp. 121-128 (and vol. i. p. 458 of present work); Baudry, Les Mythes du feu et du breuvage celeste in the Revue Germanique, April 15th, 1861. Rambaud, La Russie épique, p. 384, etc. Cf. also the Anglo-Saxon dialogues of Solomon and Saturn.

Salomonia to his ship, entrance her with a draught from his goblet, and sail off with her.[1] Solomon takes up arms. Like Roland he has a horn for signalling. Like Ulysses, Charlemagne, Dobruina Nikititch, another Russian hero, he penetrates in disguise into the city, where he is recognised by his wife. The latter inebriates him and places him in a coffer. It is decided he shall be hanged, but he obtains permission to blow his buffalo horn (auerochs) as he mounts the scaffold, and at the third blast, a host of winged knights gathers to his succour, and in his stead are hanged Vassili, his chief counsellor, and Salomonia. If many of the stories current in the East about Solomon have been thus imported to Russian soil, there are yet many traits in the Solomon tales which are deeply impressed with the Slavonic character. M. Bezssonof indeed thinks that a Slavonic personage, Zamolxis, referred to by Herodotus, may in this legend be confounded with the Biblical Solomon.

Of less serious tone and tendency than the Stichi or canticles, which it is not our province to describe, yet still containing a didactic or moral element, the Narodnuia Legendui, or popular prose legends[2] were, like them, founded on ecclesiastical and apocryphal literature. In these religious Skazki often little remains but the name of the hero or the outline of the chief event, while all the rest is an invention of the popular fancy. Among the legends atached to personages of the Old Testament is that of Noah, where the devil hinders the patriarch in building the ark, and is frustrated in his endeavour to shipwreck it [from Apocrypha].

In the narrative basis of the builina and the Skazka there is much that is common, and many consider they have a common origin, viz., a mythological one. Yet the builina telling about definite human personages, associated with known localities in the fatherland, and referring to combats with real enemies (Tartars, Turks, Lithuanians, Poles), is believed by the peasants, and their belief is aided by the inborn tendency of humanity to magnify the past and glorify ancestors. The Skazka, on the other hand, is fiction avowed.

And indeed invention, not in the sense in which it is ordinarily

[1] Cf. also the abduction of the queen in the Russian story of the Seven Simeons, and (Herodot. i. c. 4) of Io.

[2] Afanasief, Narodnuia Legendui, 1860; Puipin, Narodnuia Legendui, in Sovremenik, 1860, tom. lxxx.

found in modern novels and romances, but fantastic invention, characterizes the Skazka. Its scenes and personages are from a world wholly unreal, and they are so professedly, and belong to "the thrice-nine-th land, the thrice-ten'th kingdom." Six or twelve-headed flying and speaking serpents, fire-birds, gold-antlered stags, deadly and quickening waters play important parts.

Nevertheless the Skazka is not a mere invention, but, however much altered, is regarded by, at least, the mythological school of "folk-lorists" as the echo of remote ages, or the typification of the processes or phenomena of nature, which its distorted modification in the hands of successive generations disguise almost beyond recognition. How far these tales are to be referred for their origin, to actual events, magnified by the lens of time, how far to invention, how far to nature-myths, is a question which we may leave to the decision or rather to the disagreement of the learned. In many of them at least natural forces are personified.

In the Skazka of the Bewitched Bride, for instance, the hag or Baba-Yagá orders the winds as her servants, the South Wind helps to find the beauty she is in search of. In that of White Ivan, Wind, Rain, and Thunder wed three princesses, and Wind teaches their brother-in-law to laugh, Rain teaches him to shed torrents, submerge towns, etc. The transformations and other prodigies wherewith the fairy tales of our West filled our child's imagination, equally abound in the Russian Skazka. The monsters to be encountered, the obstacles to be surmounted in the performance of some task or achievemement of some treasure, represent, according to Solarist theories, the forces of nature which seem to counteract the Sun's warming and fertilizing influence, while the epithet of *golden*, as it appears in the golden apples, the golden-antlered stag, the golden-maned steed, and other instances is referred to the sun or solar light.

Certain constant features recur in the Skazki. The hero, for instance, when setting out on his adventures, comes on three roads, with a post bearing an inscription: "He that takes the right-hand road will be killed; he that takes the left-hand road will himself suffer hunger; he that takes the middle road, his horse shall suffer hunger." The hero always takes the right-hand road and finds the sought-for marvels. A very important figure in these tales is the Baba-Yagá—a hideous hag, who lives in a forest, in a hut, supported upon chickens' shanks, and encircled with a palisade of human bones, instead of a lock, the

door has a mouth with sharp teeth, and the hut turns round upon an incantation being pronounced.

Occasionally there are three Babui-Yagi, who remind us of the Greek Parcæ, now supplanted by the "Morais." This indeed is but one of many points of resemblance between the folk-lore of the Russians and of the modern Greeks. "The Slavonic nymphs—Russalkas, Vilas, Mavkas, etc., bear a much closer resemblance to the Nereides of modern Greece than they do to their sisters in other European lands. A similar resemblance is to be found between the Greek Lamia and the Russian Baba Yaga. The ideas about vampires are identical among the Greeks and Slavonians, the name for a vampire being one of the very few words of Slavonic origin in Modern Greek." [1]

The recovery of captive, or spell-bound maidens, the acquisition of the fire-bird, of the golden-maned steed, of the lethal and quickening water, or such like marvellous things, constitute the usual feats of the heroes of the Skazki in the achievement of which the enemies that oppose them are the many-headed snake, the deathless skeleton, the water-king, Frost, or the hag of the bone-leg. The simple youngest brother, persecuted by his two elder evil brothers, but who is under the special protection of fate, and eventually rises above them, is an oft-recurring theme in the Skazkas.

Popular myths, as we have said, following a well-ascertained law, attach themselves to real persons irrespective of time, place, or possibility. The old story of the Unjust Judge has in this way been fitted on to the iniquitous Shemiaki, a Galician prince of the fifteenth century, after whom evidently the judge has acquired the name Shemiakoï.

A poor man is sued by three plaintiffs, his rich brother and two others; by the first, for having cut off his horse's tail; by the second for having fallen from the loft upon his child and crushed it to death; and by the third for leaping from a bridge, and thereby killing the sick father whom his good son was driving to the bath. As the plaintiffs were bringing the poor man to the judge he, while still at a distance from the latter, wraps up a stone in a kerchief and showing this to the judge, threatens to strike him dead unless he decides in his favour. The judge, believing it was a hundred roubles that the

[1] Ralston, Songs of the Russian People, p. xi.

accused had put in the kerchief, does so. The poor man is awarded the horse until it shall have another tail, and the mother of the crushed infant until she shall have another child, while the good son whose father was killed, is to precipitate himself from a bridge upon the defendant. This judgment decides the three brothers to compromise by giving the poor man money, corn, and cattle. Thus grown rich he is asked by the judge for three hundred roubles. In answer he displays the stone with which he had been prepared to slay him. The judge takes to crossing himself, and thanks God he had decided in favour of the poor man.[1]

There are Skazkas about animals derived, perhaps, from an epoch when man had less power over the brute creation than at a later and more advanced stage, an epoch when he may have regarded them almost in the light of foemen and attributed to them motives and qualities analogous to his own; when every man was a hunter and perforce observed the habits and characteristics of the denizens of moor or forest.

The animals which play the chief parts in the Russian beast tales are the fox, wolf, bear, the tom cat, the cock. They have each their names: The fox is Lizaveta Ivanovna (Lizabeth, daughter of Ivan); the bear is Michael, the tom cat Vassili Ivanovich (Basil, son of Ivan), and so on. The Russian stories of animals are for the most part simple exemplifications of their marked characteristics—sometimes with an appended moral—fables in the restricted sense of the word. There has not been developed a Russian epic of animals, such as Renard the Fox, which had already assumed its literary form, and therewith its satirical character, as early as the twelfth century. In the seventeenth century, however, the story of the Lawsuit between the Perch and the Bream was embodied in a written composition, where it acquires the satirical significance with which such animal stories seem usually to become invested when they are adopted into the domain of written composition, and consequently literature of more cultured classes. The suit is brought by the Bream, the noble heir to the lake of Rostof, as representing his family against the Perch, who has driven him away from his heritage. The whole is set forth in formal terms of law, and

[1] The text of this skazka is given in Afanasief. Skaski, viii., pp. 325-327, and in Bouslaef's "Khristomatia," pamiatniki drevne russkoï literatoury i narodnoï slovessnosti, p. 1443, etc.

constitutes a satire upon the ancient forms of procedure. The Kalila ve Dimna (ii. p. 4), reached Russia from the Persian redaction, and bore the name of Stephanit and Ikhnilat (The Crowned and the Seeker).

Many of the Skazki are prose rifacimenti of builini; when this is the case the myth is invested with the fanciful character of the Skazka, the hero is surrounded with a marvellous environment, and his feats become more prodigious. For instance, the Ilyá of the Skazka is helped by the inevitable Baba-Yaga, who shows him the way to the snake that guards the princess he is to deliver. The sources whence the Skazkas are derived are not less varied than those of the builini. Not a few have come from the West like the Skazka o Bove Korolevich, which is a Russian version of the Italian Bovo d'Antona, the English Sir Bevis of Hamptoun, a hero belonging to the Cycle of Charlemagne. Probably most of the stories that have been imported from the West have come through literary channels. The Skazka of Peter-Golden-Keys is a fragment of the romance of La Belle Maguelonne, which belongs to the Charlemagne legends. It has been traced through the Polish by Mr. Pnipin, who demonstrates the *provenance* of many other Russian stories from foreign sources in his valuable and interesting literary history of old Russian stories and Skazkas.[1]

While the lineage of many of the fictions now domiciled in Russia has been traced, if not to their ultimate sources, at least to earlier homes, it is not so clear how far stories of Slavonic origin have been diffused beyond Slavonic soil. Radlow, an authority on Mongolian languages, adduces indications of a passage of Russian legends into Asia. If he is unsupported in this view it must be recollected that there are exceedingly few who are competent in the question. From the South, from the West, the literary current has generally set to Russia, though in the fifteenth and sixteenth centuries there was a reflux to South Slavonia. The subject is, however, as yet comparatively unexplored, its study should be auxiliary to history in throwing light on the movements and mutual relations of peoples. But it should not be unfruitful of other results. The early lays and legends of a people are full of that freshness, force, and fire, which evoke the highest order of art whether literary or other. The Russian

[1] Ocherk Literatournoï istorii starinnuikh poviestei i skazok russkikh. St. Petersburg, 1857.

poet Lermontof used ever to regret that he had not in his youth drunk at this fount of the people's lore, whence Poushkin drew so many of his best inspirations. The olden tales of Arthur are vital to-day when Tennyson has given them their finest investiture, and these echoes of a simpler, perhaps a nobler, age, ring out clear above the sordid realism of the time.

Just in the way much of Turpin's "Chronicle" was adapted from ballads, so, there is little doubt, the celebrated annals of Nestor (1056-1114) embody many legends, both of home growth and of Byzantine origin. Other early Russian chronicles are rather poetical epic narratives than historical records; they abound in heathen and classical allusions and legendary anecdotes. Such chronicles are, *e.g.*, the Zadonstchina, or account of the victory of Dmitri Donskoi over the Tartars at Koulikovo Pole and the Slovo o Polkou Yegoreva, a story of the expedition of Igor, prince of Novgorod, against the Tatar tribe of the Polovtsi, which Mr. Morfill, in his Early Slavonic Literature, to which the English reader may profitably refer, compares to the Irish poetical descriptions of the Battle of Clontarf, in the war of the Gaedhill with the Gaill.

Notwithstanding the Tartar invasion, literature did not decay in the North East. Towards the end of the thirteenth century Novgorod, Pskov, Rostof, Yaroslavl, Mourom, Vladimir, Pereaslavl Tver, and Riazan had produced a large crop of accounts of their more conspicuous princes and bishops, and developed a cycle of legendary records.

The inflictions of the Mongols, however, found vivid expression in the unwritten literature of the people. The Tatar usually figures as the type of a terrible hostile power. Even in the thirteenth century there were manuscripts containing a whole series of semi-historical, semi-poetical stories and legends dealing with real events and personages.

The influence of Christian ideas is very apparent in the contrast presented by the heroes of these narratives to those of the older builini. In the latter they are braggarts distinguished by physical strength and prowess—in the former it is a spiritual power which enables them to vanquish their enemies and recognize a higher agency than their own strength. (Galakhof., p. 467.)

The romance of the White Hood of Novgorod, by Dmitri Tolmach, the expedition of John III. to Novgorod, attributed to the

Metropolitan Philip I., and the romance of Drakoule, the cruel woïwode of Walachia, had great vogue.

The Foundation and Capture (1453) of Constantinople also formed the subject of a widely diffused legend possessing high popular interest as containing a prediction that the Russian nation would one day conquer the Turks and rule in the city on the Bosphorus.

We have above touched on the hagiographic legends; these often, as in the Rostof legend of blessed Peter Ordynski, the Smolensk legend of Mercurius, the Mourom legend of Prince Peter and his wife Fevronia, contain a curious admixture of real history.

The lives of the saints of the Greek and the Russian churches were sedulously collected and incorporated in the Menea, or Chetyi Minei, or lessons for the months, by the Metropolitan Macarius, one of the most enlightened figures of the reign of Ivan the Terrible, jointly with whom he was instrumental in establishing the first printing-press in Moscow, in 1563. These lives of saints appear in three forms: the old MSS., instructive for the picture of the times they afford; in the Menei, where they have been subjected to critical revision and abridgment; and the prologi, where they are still further abridged. Further Chetyi Minei were compiled in the seventeenth century by Dimitry, of Rostov.

Among the stories of the sixteenth century having some foundation in fact, may be mentioned the story, or Slovo, of the princess Dinara, who, being left an orphan at the age of fifteen, fought and defeated the Persians, captured several of their towns, and reigned wisely for thirty-eight years. This was really the Georgian Princess Tamara, daughter of George III. She succeeded to the throne in 1184.[1] Also the romance of how the Turkish Sultan (Mahomet II.) ordered the books of the Christians to be burned, but was hindered by the prayers of the patriarch Anastasius, and the account of the stringent laws and measures adopted by Mahomet for the repression of crime, is regarded by some as an insertion designed in defence of the severity of Ivan the Terrible, and the resolution of the Sultan to burn the Greek books, as a reflection upon the supposed corruption of Greek doctrine.

From the middle of the seventeenth century, and particularly

[1] M. A. A. Leist has, we believe, written a drama on this subject.

with the incorporation of Little Russia into the Muscovite state, the South Western culture began to spread to Moscow. But the ideas which emanated from Kiev were received with much distrust, and books were subjected to severe censure, and often condemned on account of Western and Latin complexion. It was, however, preferred to Greek by Peter the Great, who reformed the Moscow Academy upon the model of that of Kief.

A number of stories which are mere facetious and recreative anecdotes, bearing much analogy to the Italian novelini, or the Spanish picaresque stories, were acclimatized in Russia. Such, *e.g.*, is the story (fifteenth or sixteenth century), of the Kief Merchant, Barga, who lands in the territory of King Nesmyean, with his son Quickwit, who answers the king's riddles,[1] and ends by supplanting him on the throne.

A story widely diffused in the seventeenth century was that of Phoma (Thomas) Groudtsuin. This is the name of a merchant of Kasan, who sends his son Savva to sell goods in Solikamsk, where, however, he availed himself of his freedom to spend the proceeds in prodigality, give himself up to dissolute courses, and generally go to the devil, who, in effect, appeared to him in the guise of a trader from Oustyonga, and engaged to set his affairs right in return for his signature; and Savva subscribed, without reading it, an abjuration of his faith. Meanwhile, his father coming to hear of his son's course of life, summoned him home. Savva, however, obeying the counsels of his fiend-friend, sought his luck abroad, and came with the devil, who passed as his brother, to Shuya, and both enlisted in the forces there being levied to oppose the Polish king in the Smolensk country. Thence they proceeded to Moscow, and Savva, under the tuition of his companion, acquired such military capacity, that he was soon placed in command of three regiments of recruits, slew three giants, and achieved such marvels of prowess as exposed him to the envy of the Generalissimo Tein, who ordered him to return home; he goes instead to Moscow, where he falls sick, and sees the moment approach for settling accounts with the devil, who is in the habit of returning each night to his infernal home. When Savva begins to make his confession to the priest who has been summoned to his bedside, a troop of devils throng into the chamber, and among them comes his *soi-disant* brother, "not,

[1] Cf. King John and the Abbot of Canterbury, Percy Reliques, 2, iii. 6.

however, now in his human form, but under his proper monstrous shape," and presents to him his abjuration. All the demons began to torment Savva, and the affair was reported to the Tsar, who ordered him a guard. One day Savva had a vision in sleep of the Virgin Mary, who promised to save him if he would become a monk. On July 8, the festival of the Kasan Madonna, Savva went to church, and at the hymn of the cherubim, there fell from above his deed of abjuration, "all effaced as if nothing were written." Savva recovered, and entered the Choudof monastery.[1]

Other stories, such as Gore-Slochastie (Woeful Ill-luck), found by M. Puipin, and published in 1856 in the Sovremennik, No. 3, where, as in the preceding, the hero finds in the cloister a refuge from worldly troubles, and the story of the Inebriating Drink (Poviest o Khmyelnom pitii), the Tale of the Rake (Poviest o Brazhnike), and the Origin of Distilling, are largely based upon apocryphal accounts of Noah, and deal in a satirical vein with the widespread vice of drunkenness.

Numbers of short "laughter-raising" stories which had circulated amongst the bourgeois classes of the West found their way through Polish channels into Russia, such, for example, as the widow who, enjoined by her husband on his death-bed to sell their cow and make an offering of the price for the good of his soul, obeyed, indeed, by selling the animal for a halfpenny, but coupled with the bargain the sale of her cat to the same purchaser for four pieces of gold, which she retained for her own use and profit. Such anecdotes, largely, of course, derived indirectly from the fabliaux, often lost their sprightly character for the more sombre or mournful colouring which so deeply tinges Russian literature, and generally underwent characteristic modification. Thus the vilain of the fabliau[2] who gets inside heaven by stratagem, and stays there by argument, is, in the Russian story, a glib toper who talks down the several saints charged to expel him, and whose tongues, as he tells them, are used only to set down the sober, but are no match for a tippler's. A story so contrary in tendency to the usual hortatory tales, was naturally regarded with an ill eye, and was placed together with the story of Akir on the index of dangerous writings.

[1] The story is printed in Pamiati Star. Poussk. Lit. vol. i.

[2] Du Villain qui gagna paradis en plaidant. Barbazan, Recueil, iv., p. 114; Le Grand d'Aussy, Fabliaux, edition of 1829, vol. ii., p. 238.

The first attempt at original fiction appears in the seventeenth century, and shows two strongly marked tendencies, conditioned by the general inclination of mankind to look upon every phenomenon from two opposite points of view, the pathetic and the humorous. This duality of impression especially prevailed amongst the best Russians of the seventeenth century, and it is then, accordingly, we first meet with facetious satire ridiculing reality and its shortcomings in the secular novel, which now began to portray contemporary life, but had previously been precluded from development by the predominance of the religious element in the elder literature. The only production of the kind in question which appeared before the seventeenth century, is the history of the Russian gentleman Phrole Skobyeev, written in 1680.[1]

The hero of this curious story is the cunning intriguer, Phrol Skobyeev, a poor nobleman of Novgorod. Annoushka, the daughter of the rich Boyar Nastchokin, had told her nurse to ask several daughters of noblemen to spend the evening with her. Phrol Skobyeev happens to meet the nurse, and bribes her to include his sister in the invitation. The latter obtains permission to bring an acquaintance, who is no other than her brother disguised in female attire. The nurse, again bribed, promotes a meeting between Skobyeev and her charge. When Annoushka learns who her visitor really is, she is frightened, but is reconciled to him, and defends him against the blame of her nurse, concealed him in the house for three days, and then dismissed him with a gift of 300 roubles. All this takes place on the property of Nastchokin at Novgorod. He and his wife are at Moscow, where, meanwhile, suitors for the hand of their daughter come forward. Accordingly Annoushka is bidden to Moscow. A sister of Nastchokin's, a nun, begs that her niece may visit her, before going to Moscow, and promises to send a carriage to bring her. Annoushka at once acquaints Skobyeev with her aunt's intention, and he borrows a carriage from his friend Lovchikof in order, as he tells him, to pay a visit to his betrothed, makes the coachman drunk, assumes his clothes, and drives to Nastchokin's house, as if sent by his sister, the nun. He drives her off in the carriage, and they are secretly married. At length Nastchokin learns that his daughter is not, as he supposed, with her aunt, and sets inquiries

[1] Printed in the Moskvityannin for 1853.

on foot. Nastchokin now threatens Lovchikof that he will implicate him, as he had lent his carriage, unless he intercedes for him, which Lovchikof feels constrained to promise he will do. It is accordingly concerted that Skobyeev shall publicly ask forgiveness of his father-in-law, who, upon learning what has become of his daughter, is beside himself with rage. and resolves to denounce Skobyeev. Eventually cooler counsels prevail with him, anger gives place to chagrin and grief, and he sends to inquire after his daughter's health. Skobyeev enjoins Annouska to simulate illness, tells the messenger that her parents' anger and reproaches have brought her to the brink of the grave, and her only hope is in their immediate blessing. They at once comply, and back the blessing with a substantial store of good things, the burden of six horses. Subsequently reconciliation was completed, and Skobyeev upon Nastchokin's death inherited his vast wealth. The calm recital of Skobyeev's rogueries, devoid of any idealism, actuated only by the most material motives, remind one of the picaresque novels of Spain, and contrasts with the romances of chivalry.

With the story of Skobyeev [1] may be ranked the Histories of the Russian Sailor, Vassily Koriotsky, and of the brave Russian Cavalier Alexander, which, however, appeared at a later period.

About the middle of the seventeenth century a few periodicals, mostly upon the German or English models, began to be published, and generally contained stories and romances, most of which were translated. In 1730, Trediakovsky published his translation of P. Tallemant's allegorical romance, "Le Voyage de l'Isle d'Amour," 1663 (see ii., p. 538), and, later, of Barclay's "Argenis." In Catherine II.'s "Sobessiednik," a number of satirical pieces, sketches, and short narratives were published. Fielding's and Prevôt d'Exiles' novels were translated, and Kheraskof's political didactic romances, "Numa Pompilius," "Cadmus and Harmonia," and "Polidor," are closely imitated from Marmontel, Florian, etc.

Following the fashion set by the West, the Russian reader was regaled with romances of adventure. Such were the works of the Pole, T. Emin (1735-1770), the editor of the Infernal Post. He himself had known many vicissitudes, and had escaped from

[1] The history of Phrol Skobyeev was recast by J. Novikof under the title of Adventures of Ivan Tostinny, published with other tales in 1785-1786.

captivity in Constantinople to London, and thence to St. Petersburg. His best work is Fickle Fortune (1763), or the exploits of Miramonde, a sultan's son, sent abroad by his father to learn politics under the mentorship of Aguiz (the author). The Unfortunate Nicanor is a somewhat similar but inferior narrative of sentimental wanderings in Russia. The Strange Adventures of Dmitri Mogoushkin (1796), professedly from the Spanish, but more probably from the Polish, is a work of similar kind.

The reforms introduced by Peter the Great from abroad naturally found a party of opposition, who clung to native traditions, and were the first "Slavophiles." This tendency found expression in literature in a revival of the national legends and stories. A considerable number of French novels, *e.g.*, The Chevalier de Faublas (1792) and E. de Varmont's "Pazbog Divorce." The Russian imitators of the dissolute French school wrote, however, with more regard for public morality than their models. As in Chulkof's "Prigojaya Povarka" (1770-1801), A. Ismailof's "Eugene, or the Consequences of Bad Education," is a satire on the frivolous and unworthy lives of the landed gentry. The German Till Eulenspiegel of which there had been a Polish version, suggested the Pokhojdenia novavo ouvesselitelnavo Shouta, in which the anecdotes of other popular heroes are attributed to Soviestdral (sovée = owl, zrtsalo = mirror).

At the close of last century Richardson's novels, Sterne's "Sentimental Journey," and various French works of the sentimental school were translated, and begot a host of imitators, among whom may be mentioned Ismailof, Novikof, and S. Svyechinsky. Joukovsky's "Mary's Grove" is perhaps the best work of this class. Karamsin (1766-1826), whose chief reputation is due to his History of Russia, returned to his country from his travels in Western Europe, tinged with sentimental romanticism, which found expression in several short tales,[1] one of which Poor Lisa, a story of seduction and despair, enjoyed a furore of popularity.[2]

[1] Tales from the Russian of N. Karamsin. Trans. by A. A. Feldborg. Lond. 1804. Russian Tales by Karamsin. Trans. by J. B. Elrington. Lond. 1803.

[2] The Simonef Monastery, the scene of the story with the fatal pond where Lisa drowned herself, were at one time as favourite a place of pilgrimage as the tombs of Heloisa and Abelard. See notes to Astree, vol. ii. p. 378, a Knight of our Day (1802-1803), to some extent autobiographical; the prose elegy, a Wreath on the Grave of my Agathon (1793); Natalia; Marfa, the Mayoress, or the Subjection of Novgorod;

Karamsin's style is clear and sonorous. He considered the English and French composition better adapted to Russian than Lomonossof's German style, and he has left considerable impress upon the language.

Among a crop of imitations of Sir W. Scott's historical novels by Boulgarin,[1] Gretch, and others, which enjoyed but transitory favour, and were very far behind the prototype, Zagoskin's "Youri Miloslavsky"[2] is perhaps the best.

Poushkin (1799-1837) is famous chiefly as a poet and a Russian Byron. His early productions are largely influenced by the English poet; subsequently he shows an independent development, and has comparatively little characteristic national quality. His chief prose romance is the Captain's Daughter, a stirring tale of the Pougatchof revolt, and the Siege of Orenburg, which was suggested by materials found by him in the archives during his studies of the national history and the rebellion of Pougatchof, of which he began a history about the same time. Poushkin's style is clear, concise, and elegant, and his movement rapid, in comparison with most subsequent Russian writers. It was a custom for the students, of whom he was one, at the Tsarskoe Selo Lyceum to assemble in the evening, and each in turn had to tell a story, or at least to begin one, which would be completed by others. It may be interesting to give his account of one of his short stories. "In 1825," he writes, "I was reading Lucretia, a rather weak poem of Shakespeare, the thought occurred to me, what, if Lucretia had taken it into her head to give Tarquin a slap in the face? The idea of parodying Shakespeare and history presented itself to me; I could not resist this double temptation, and in two mornings I wrote this story of Count Poulin." The idea is very characteristic of Poushkin's genius.[3]

Lermontof (1814-1841) descended from the Scottish family of

Letters of a Russian Traveller, modelled on Sterne; are also by Karamsin.

[1] Ivan Vejecghen; or, Life in Russia. Trans. by G. Ross. Lond. 1831.

[2] The Young Muscovite; or, the Poles in Russia. 3 vols. Lond. 1834.

[3] Russian Romance, by Poushkin, translated by Mrs. J. Buchan Telfer, London, 1875, contains The Captain's Daughter, The Lady Rustic, the Pistol Shot, the Snowstorm, the Undertaker, the S master, the Moor of Peter the Great.

Lermont, is one of the first names among Russian poets. He is the author of several prose fictions, of which the most important is 'A Hero of our Time,' in which the officer Petchorin, a destroyer of women's hearts, glorying in such ruins, a dandy, a swaggerer—proud of birth, passionate, sensitive, is as the author says,[1] "a portrait composed of the vices of our whole generation in their full development." The book has not the interest of actuality at the present day, but it has much value as a picture from the times to which its author belonged. Lermontof perished in a duel, shortly after the completion of the work.

Gogol's is one of the most important names which fall within the scope of this brief sketch, not only because of all Russian writers he is specially characteristic of his country and countrymen, but also because he is one of the first names in Russian prose fiction. Tourgenief followed him, spoke of him, praised him as a master, and, up to the present, all writers among his countrymen largely reflect the realistic school which he inaugurated.

Born in 1808 in the government of Poltava, the son of a small country squire, not without education, he became imbued on the paternal estate with the poesy of the land and the folk; he came to understand the nature and to note the characteristics of the people among whom he lived. Raillery and reverie, as a French writer remarks, are the predominant qualities of his work, like that of so many of his compatriots. To an observant and original spirit he brought the culture derived from reading and travel. He has been likened to Dickens for minuteness of observation and the gift of investing with colour and significance, absurdity or pathos, the most trivial details. Fundamentally, however, he views life with the same gloomful glance that so generally characterizes Russian writers, and shares with the majority of them the inclination to tragic dénouement and sinister issues.

He was just twenty years old when he came to St. Petersburg, full of hopes soon to be dispelled. It was even with no small difficulty that he obtained a petty appointment in one of the

[1] Geroi Nashevo Vremeni. Preface to the second edition, 1841. There are the following English translations from Lermontof: Sketches of Russian Life in the Caucasus, or a Hero, etc. See also vol. cxii. of the Parlour Library, translation of a Hero, etc. Published again London, 1854. The Demon, a poem, translated by A. C. Stephen, London, 1875, and 1881, The Circassian Boy, Boston, U.S., 1875.

Government departments. Here, however, surrounded as he was by chinovniki, or officials, he found materials for his portrait: Akaky Akakyevich, in his pathetic story of the Cloak, of which there is a French translation by Marmier.

Gogol, however, could not bring himself to perform the drudgery of a mere clerk, and his friends procured him the professorship of history. His opening discourse was a brilliant display of his power, but his subsequent lectures proved complete failures, and he resigned. He took to writing essays published in some of the reviews, and these secured him the encouragement of Pletyecf, who introduced him to Poushkin. The latter, who himself had imbibed from his nurse's stories much of the folk-tales of his country, advised Gogol to cultivate this field, and his counsel proved fruitful. Gogol, in obedience to it, produced his Evenings in a Hamlet near Dikanka, in which a beekeeper narrates a number of stories and legends of Little Russia, which place graphically before us the people, their manners, customs, fantastic traditions, and superstitions.[1] With the preternatural element, however, which holds large place, there alternates a vein of characteristic gaiety. These were followed by a series of stories of similar character, published under the general title Mirgorod. In both the author, evidently under the influence of Hoffmann, eagerly adopted the superstitious traditions of the peasantry, and treated the supernatural in the manner of the romantic school of fiction. His last, and it must be said also his most powerful effort in this direction, was his Wiy, a young and beautiful but malicious sorceress, who, having invited her infatuated lover to support her dainty feet, urges him on with repeated strokes of her wand upon a mad career, from which he returns half dead, and pines visibly away, until one day he is consumed by her arts, and leaves no remains but a handful of ash. With the romanticism of these early tales there is, however, combined a sense of humour and touches of realism which as the writer matured were destined to assert their sway in the later produc-

[1] The stories are, in the first part of the Evenings:—The Fair of Sorochino, St. John's Eve, The May Night or the Drowned Maiden, and A Lost Charter; in the second part—Christmas Eve, A Terrible Vengeance, Ivan Shponka and his Aunt, and an Enchanted Spot. The first group under Mergorod comprises An Old-fashioned Household and Tarass Boulba in its first form; and the second, Wiy, or the Gnome King and How the quarrel came about between Ivan Ivanovich and Ivan Nikiforovich.

tions which inaugurated a new realistic school, the influence of which predominates to this day. In these tales of Dikanka and Mirgorod, Gogol plunges, too, with patriotism into the past of his homeland, and celebrates with an enthusiasm that is contagious its older glories in some historical stories. The chief is Tarass Boulba, which some critics have pronounced one of the most perfect historical tales ever written. It appeared in its first form among the Evenings, but was subsequently re-written by Gogol with greater fulness and finish. The story opens with a strange and striking scene—the return home from the seminary at Kief of Ostap (Eustace) and Andry, the sons of Tarass Boulba, the indomitable old Cossack warrior. Tarass rallies them on their students' garb of peace to such a point that Ostap, the elder son, threatens to give his father a drubbing.[1] The latter is delighted with his son's spirit, accepts the challenge, and only after an exchange of well-delivered blows do father and son embrace. The mother had been a perplexed and afflicted witness of the strange scene. But the warlike Tarass deprecates all manifestations of affection, and on the very morrow of their homecoming, hurries off with them, regardless of their mother's feelings, who has scarce had time to greet, much less caress her sons, to the Setch or Cossack clan camped on an island in the Dnieper. There the old leader and his scions are received with jubilation, but alas! a treaty of peace has been made with the Turk. In place of fighting there is Homeric revelry, the livelong day the music of the bandouras and balalaikas resounds. A report that the heretical (Catholic) Poles have invaded the Oukrain, and farmed out the revenues of the Orthodox Church to the Jews, comes to relieve this inactivity, which is little to the taste of Tarass, and promptly the Cossack band is on its march, and pours into Poland, surprising, routing the foe, leaving ruin and devastation in its train. The fortified city of Dubno proves the first obstacle to their havoc-spreading advance, and is only to

[1] This reminds M. Dupuy of Don Diego's rough grasp of his son's hands at the commencement of the Romancero, and the son's answer:

"Loose me, sire! and ill betide thee!
Curse upon thee!—let me go!
Wert thou other than my father,
Heavens! I would smite thee low!
With this hand thou wring'st I'd tear thee—
Tear thy heart from out thy breast."

be reduced by a tedious siege. Famine is preying on the inhabitants.

Andry is seduced by his love for a beautiful Pole whom he had once seen in Kiev while a student, and whom he now learns is the daughter of the Voievode, and is with her parents enduring the pangs of hunger in Dubno. He deserts, one night, to the enemy, and under the guidance of a tire-woman, gains the interior of the town by an underground passage, bringing with him a sackful of bread. Forgetting his traditions, steeling himself against his countrymen, he fights at the head of the besieged, who have meanwhile been reinforced, and makes a brilliant attack upon the ranks of his former comrades-in-arms, but in the eagerness of his pursuit he is cut off and captured by the old Tarass himself. His father commands him to dismount, and he obeys mechanically.

"Stand there," his father orders; "I have given thee life, and I will take it from thee;" and the son receives the fatal musket-ball with the same calmness with which the father delivers it.[1]

Boulba's remaining pride and affection centres in his elder son Ostap, who has pushed forward into the heart of the enemy's ranks, and these, now become superior in strength, have surrounded him. Boulba's efforts to rescue him prove unavailing, he is struck down insensible, and awakes long afterwards to consciousness to learn that the Cossacks have been routed, and that Ostap is a captive. As soon as ever his wounds allow, he goes in disguise to Warsaw, to see if he may ransom his son, or at least visit him. In neither attempt does he succeed, and beholds him only as he approaches the scaffold at the head of the other captives, whom he encourages to die bravely. The old veteran's heart swells with proud admiration as he sees and hears the executioner break the body of his only son, who suffers without even contracting his features, and murmurs from time to time "Brave son, brave son," and glances triumphantly over the crowd about him.

But then comes a moment when Ostap, galled at the evident delight of the enemies who gloat on his torments, cries out under the impulse of despair, "Father, where art thou, doest thou witness this?" and Boulba replied from the throng, "Yes, my son, I see."

[1] It has been conjectured that the *dénouement* of Merimée's "Mateo Falcone" may have been suggested by this incident.

But this was not the end. The Cossack hosts gather against Poland. Boulba himself, at the head of 12,000 men, imprints his desperate revenge upon the land with fire and sword. When at last the Ataman and chiefs resolved to conclude peace, Boulba refused, and continued his inexorable war with his regiment, even against overwhelming odds. At length, while his men were still hotly battling, he was captured and nailed to a withered tree, and a fire kindled beneath him. Still his attention remained concentred on his men, whom he continued to encourage and direct until silenced by a blow from a club, from which, however, before he expired, he recovered consciousness enough to see that his men had made good their retreat.

Tarass Boulba has been translated into French, German, and English,[1] but no foreign version can render the rich poetical prose of the original. "The Russian," said Merimée, "is the richest of all European tongues, marvellously terse and perspicuous, a word will often express a combination of several ideas, which in another language would require whole phrases."

We cannot, perhaps, do better than quote here some remarks of M. de Vogué, a thoroughly competent critic in the matter:—

"The end of the poem, the death of the Roland of the Ukrain, overwhelmed by numerical strength, and his prophetic apostrophe to Russia, who shall open its arms to the Cossacks and avenge their defeat, breathes sublimity. But all is by no means of equal quality. The love part is decidedly poor—mere literary patching, without a fragment of genuine personal feeling, a graft of troubadour art. The Polish belle who betrays her brothers is a mere copy from a print of 1830; and the love passages are like those in Romeo and Juliet, scenes broidered in the tapestries of the period. Literary workmanship is just what always alloys the full enjoyment of the finest epic pictures. Those single combats, those daring feats of Cossack leaders in the thick of battle, are not new to us; when two armies cease the strife to look on the contest of the heroes, no matter how thickly the Russian local colour may be laid on, we shall always look on them as Achilles or Hector, Æneas or Turnus One of the most competent judges in such a matter, M. G. Guizot, said that in his opinion

[1] Cossack Tales, by Nicholas Gogol. Translated from the original Russian by George Tolstoy. London, without date. Contains a poor translation of Tarass Boulba, and of The Night of Christmas Eve, a Legend of Little Russia.

Tarass Boulba is the only epic poem worthy of the name among the moderns Even the descriptions of scenery, genuine as they are, no longer apposite to our present feeling and apprehension with regard to Nature. When we compare them with those of Tourguenief, we are able to measure the distance between the writers. Both are penetrated with feeling and admiration for Nature, but for Gogol Nature is a model posed before the easel, and certain attitudes are selected for the canvas: for Tourguenief Nature is a despotic mistress, whose every whim is humbly executed." (92-93.)

Gogol's historical studies, if they had not enabled him to hold the professorship to which he had been appointed, had resulted in this epic of Little Russia, but as he matures and gains self-consciousness, he progresses from the romantic influence of Pushkin, Lermontoff, and Hoffman, towards realism, which becomes manifest in the Old-fashioned Household, the Quarrel of Ivan Ivanovich, etc., the Nevsky Prospect, and the Cloak,[1] etc. And he begins to show a growing tendency to depict the sordid side of Russian life, and with sardonic humour to insist upon its baseness. His play of the Revisor deals mostly with official bribe-taking, and the corresponding servility and corruption which permeated society, though he avows it had been his intention in this comedy. Dead Souls seems largely to include a similar purpose. The name even, Chichikof's Doings, or, Dead Souls,[2] requires an explanation which we may make by a reference to President's Cleveland's Message to Congress in January, 1886. In adverting to some of the administrative scandals, he stated that the Government was paying 17,000 pensions to supposed relicts of soldiers killed in the war of 1812, whereas the number of such widows barely reached a few hundreds. The idea underlying Gogol's work is a very similar fiction. Previous to the emancipation of the serfs a landed proprietor's estate would be valued and spoken of rather by the number of his serfs than of his acres, and such serfs were usually called souls. The landowner paid a poll-tax on the number he possessed at the last official revision, and as these assessments were made only at long intervals, he often paid upon "souls" long since dead. Chichikof conceives the

[1] "Major Cornelius," in the Cornhill Magazine for November, 1884, strongly resembles Gogol's "Cloak," and must, one would think, have been suggested by it.

[2] Pokhozjdenie Chichikova, ili Myortvuia Doushi. Moscow, 1842.

enterprising idea of buying up a large number of these "dead souls," who are, of course, worse than useless to their present holders; the transactions legalized, the transfer deeds will serve him as securities upon which he can borrow money.

In the prosecution of this design, Chichikof drives across country: the driver Selifan, the horses even, have their characters, and have their importance in the narrative, with the scenery, the roads, and the provincial households, and distinctly portrayed individual figures. The manners, the environment, are so thoroughly Russian, that the full flavour of the work, as in the case of the Revisor, can only be caught by a native, or a reader well acquainted with the state of things depicted, and with the Russian character, and we do not, therefore, take up space with extracts which would convey no adequate impression.

Dead Souls is the last and greatest production of its author. "I began to write it," he says in his Author's Confession, which, as well as the two forms in which several of his works remain to us, is particularly valuable as showing the writer's mind and method, "without having settled any certain plan, and without considering what was to be the personality of the hero. My idea simply was that the daring enterprise of Chichikof would be the means of bringing into view a variety of figures and characters, and that as the comic impulse arose in myself, it would create a number of situations which I would diversify with pathetic incidents. But at every step I was checked by the thought—why and wherefore this or that? I grew perplexed, and began to feel a disgust for the work." And this frame of mind seems to have been the beginning of the hypochondriasis which clouded the last ten years of Gogol's life. The impression produced on the reader by Chichikof, reflects the author's mind: his character is vague and ambiguous, he is little more than a dummy, before which defile the more finished figures of the story, with their rich accumulation of vices and foibles.

M. de Voguë is convinced that Don Quixote was the work which immediately suggested, at least, the method upon which Dead Souls is written. Gogol had visited Spain and studied its literature attentively. The adventures of the errant knight of Cervantes offered facilities for unfolding a series of pictures of humanity. "The idea of a kinship between the two works is confirmed," writes M. de Vogué, by "the meditative and sardonic vein, and the sadness, half veiled by laughter, and even the im-

possibility of adequately classing it under any of the recognized categories of literature. Gogol himself protested against the designation of his work as a novel or romance, entitled it a poem, and divided it into cantos." It was to have consisted of three parts. The first appeared in 1842, the second, incomplete, was burnt by the author in a fit of disgust, but was printed from a copy which had escaped destruction after the author's death. The projected third part was never commenced. The first eleven chapters or cantos were all that the author considered worth publishing.[1]

The realistic school inaugurated by Gogol, has found its most able continuator in Ivan Sergieevich Tourguenief (1818-1883), to whom a place in the first rank of letters seems accorded by general consent, and who is unquestionably the most widely known of Russian authors.

The more important works of Tourguenief have been done into English, and are easily accessible, while a still larger number of them have been translated into French. It is not proposed, therefore, to give here any analyses of his stories; such a plan would fail to give any adequate idea of them, as their excellence depends on character painting, not on plot or even situation, which are generally of the slightest.

Tourguenief has acknowledged Gogol as the master he has followed, and his influence is specially apparent in Tourguenief's earlier work, though he does not deal much in the preternatural. The disciple's touch, however, is far more delicate, his taste far more exquisite than the master's. He is no weaver of plots, no deviser of "telling" situations; he is a great portraitist, unsurpassed in close observation, in insight, in fidelity, subtleness, and precision of touch. There is the utter self-effacement of the true artist in his works; indeed, he has said himself, in his autobiographical reminiscences, that he endeavoured to portray nature as he found it, aiming at the delineation of reality, never at poetic justice. This attitude of observant and artistic impartiality in deed made him many enemies, exciting dislike and distrust in those to whom he was most nearly allied in political sympathy, while others culled from his works passages in which they saw, or affected to see, hostility towards the Russian Government. With

[1] There is a French translation by M. Charrière, Les ames mo Paris, 1885, and an English one, entitled, Home Life in Russia, Lon 1854.

the notions he had imbibed in German universities he could not be other than an advocate for Western culture rather than a partizan of the ardent Slavophile who repudiated the progress of the "corrupt Occident" and would fain undo even the work of Peter the Great. But Tourguenief's conviction of the futility of the revolutionist propaganda of violence is sufficiently apparent from *Fathers and Sons* and *Virgin Soil*. He depicts, with the artistic impartiality of true realism, alike the enthusiasm, self-denial, ignorance and folly of the Socialistic conspirators, and in *Smoke* the impracticable dreaming of the would-be regenerators of their fatherland. *Virgin Soil*, his last great work, was indeed written when the author had been long away from Russia, and was perhaps more out of touch with the changed state of society than in his earlier works. Tourguenief has somewhere expressed his preference for Don Quixote, the man of action, over Hamlet, the man of irresolute musing. Hundreds of passages in his pages seem to cover a reproach to his countrymen for dreaming grandiose impossibilities and neglecting the small, the real, the practicable within each one's sphere, by which collectively, the general reform may alone be realized. Perhaps Solomin, the matter of fact and practical man, the factory manager in Virgin Soil, whose liberal sympathies draw him to the revolutionists, but who soon severs himself from them when he perceives the dangerous and impracticable, and even unintelligible nature of their proceedings, and sets up a factory upon a co-operative system, is one of his figures who best meets his author's approval.

The reader must not endorse the unjust accusation, based partly upon his artistic impartiality, partly upon his long residence abroad, where he could write with untrammelled pen, that Tourguenief was indifferent to his country's sores and sorrows. His correspondence published after his death shows how far this is from the truth, how he was constantly thinking of his tenants, caring for the wants of his village of Spasskoe in the Orel government, establishing a school, promoting education. He yearns to re-visit his home and country, but his presence was unwelcome to the officials of the government. When at the Poushkin fêtes he visited Moscow, he was very generally the object of ovations. There can be little doubt that the government made a mistake in its attitude towards him. His work seems to show the futility of socialist conspiracy; he himself says in one of his letters that reforms must come from above not from below. Many Russian

writers, filled with intense sympathy for their country, ardently desiring its advancement, but in the absence of any political arena, and in a state of things where every public utterance is controlled by the censorship, have resorted to fiction as the most convenient vehicle for expressing views, and then only in a masked way, and, as it were, between the lines, in such a way as to reach that section of readers—the word "public" would be misapplied—with whom they are *en rapport*, while at the same time eluding the censor. The fitful, inconsistent, and often unintelligent censorial repression has developed this cryptographic skill into a literary art, widely practised and excelled in especially by Stchedrin (Saltuickof). But Tourguenief did not cultivate this ars cryptographica. His works reflect the sad, subdued stoicism and fatalistic endurance which so characteristically mark the Russian peasant, with whose nature no less than his physiognomy Ivan Serguieevich had so much in common.

Unquestionably Tourguénief's works are more valuable as reliable pictures of certain remarkable conditions of life, as they are also higher works of art than if they had partaken of the tendentiality which mars so many works of his contemporary compatriots. Nor, perhaps, are they less effective. It is generally held, that although the question of the emancipation of the peasantry had long been looked forward to by the more worthy portion of Russian society, and had long agitated governmental circles, the great event was materially aided and hastened through the impression produced upon the national conscience by the vivid pictures of the *Sportsman's Notes*. This was Tourguenief's first work of note. The influence of Gogol is apparent in it, and like his Evenings it is not so much a series of tales as of character-sketches. The narrative is of the slightest. It is rather a series of pictures in which the author's penetrating and minute observation, are reflected. It was amongst the serfs at Spasskoe, that Tourguenief learned so much of their lives and feelings as appears in these studies. His father died when Ivan was yet young, his mother seems to have been no indulgent mistress, and her son seems, to say the least, to have been thoroughly out of sympathy with her. His own domestic yearnings, never destined to be satisfied, were but the stronger on this account, and it is to be remarked that in his works no pleasing picture of a mother is to be found. The young girl, filled with some naïf enthusiasm for some social ideal, such as Marianna in Virgin Soil, and endowed with a stead-

fastness and strength of will very generally lacking in his male personages, is a portrait upon which he lavishes his most careful strokes. His pictures are for the most part confined to the peasantry, the smaller landed gentry, and students. He does not dissect the official classes or high society. Without plot or adventure, much less rapid movement, his books are rather scenes from life, subtly drawn with the most elaborate attention to physical as well as psychological details. "One chief reason, perhaps, why Tourguenief is 'caviare to the general' in this country, is that his works present, to a great extent, character sketches rather than the complicated plot and succession of incident and situation, which the mass of English novel-readers prefer . . . For the most part, his personages speak out their own natures, or develop their own characters by a hundred minute traits, which are seized and depicted with feminine tact and instinct It is in this respect precisely that Tourguenief's truth and art lies. The physical movement in his stories is slight, the train of incident meagre, the conclusion unsatisfactory and incomplete."[1] The personages are taken up and dropped to suit the limits of the canvas, their fates are often left undetermined, the chief misdoer perhaps remains in the enjoyment of ill-won prosperity. But the paintings which are toned with the sad colouring which tinges the best of Russian literature are, so, but more faithful to nature. Nor does this stoic and truthful

[1] Dublin Review, July, 1884. Ivan Tourguénief, by G. Staratsky, p. 53. I. Turgenieff's Spring Floods, translated from the Russian by Mrs. S. Michell Butts. A. Lear of the Steppe, translated from the French by W. H. Browne, New York, 1874. First Love, and Púnin and Babúrin . . . translated from the Russian, . . . with a biographical introduction, by S. Jerrold, Lond., 1884. Mumu and the Diary of a Superfluous Man . . . translated from the Russian by H. Gersoni, New York, 1884. Annouchka, a tale, translated from the French of the author's own translation, by F. Abbott, Boston, U.S., 1884. Smoke, or Life at Baden; a novel (from the French version), London, 1868. Another edition, London, 1883. Liza (a novel), translated from the Russian by W. R. S. Ralston, 2 vols., London, 1869, 8vo. On the Eve, a tale . . . translated from the Russian by C. E. Turner, Lond., 1871. Virgin Soil, a novel, translated by A. W. Dilke, London, 1878. Russian Life in the Interior, or Experiences of a Sportsman. Translated from the French version. Edited by J. D. Meiklejohn. Edinburgh, 1855. The same translated from the authorized French version by F. P. Abbott, New York, 1885. Besides the foregoing editions, Dimitry Rudin, Fathers and Sons, Virgin Soil, Liza, Smoke, and others, form part of the New York "Leisure Hour Series."

neutrality convey a less effective lesson than the obtrusive preachment of some moral. If a modern French group of writers have shown to what abysses realism descends, Tourguenief has been one of the highest exponents of its higher side.

Pissemsky (1820-1881) first attracted notice by his romance, Tioufiak, "the mattress," published in 1850 in the Moskvitianin, this had been preceded by Nina and Boyarschina, and was followed at pretty regular intervals by a considerable number of novels and stories.[1]

The novels of Pomialovsky, Melnikof, and Danilevsky[2] have won their authors considerable fame.

Grigorovich first obtained the ear of the public by his story The Village, published in 1846. His works, which mostly describe the life of the common people, are not free from a certain artificiality of sentiment. His Anton Goremuika was especially popular.

Goncharof published his first novel, An Everyday History, in 1847, and has maintained the popularity it won him by many subsequent works: Oblomof, 1858, may be specially named.

Gertzen, or Hertzen the Nihilist, before entering the terrorist organizations wrote several novels,[3] and tales, which evinced great promise, nor must we omit Chernuishevsky's celebrated novel "What's to be done?"[4]

The novels of Dostoyevsky (1821-1881) are rather descriptions of psychological processes than stories of incident and intrigue. They have, however, though perhaps not for the ordinary herd of novel-readers, an intense interest, for they are largely the genuine portraiture of the writer's own soul, and the narrative of Dostoyevsky's own struggles and experiences, and his own terrible life and exile in Siberia.

His first book, Poor Folk, was published in 1846 in the St. Petersburg Miscellany. Through one of his personages the author speaks out his own poverty, sensitiveness, and struggles. This book elicited very favourable opinions from the chief critics of the time, among whom was Bielinsky. The author followed it

[1] Dans le Tourbillon, French translation by M. V. Derély. Paris, 1881. Mille âmes, same translator, 2 vols., Paris, 1886.

[2] Two of Danilevsky's have been translated into French, viz., Basile Mirovitch, Paris, 1880, and Potemkine au Danube, Paris, 1881.

[3] Œuvres, Paris, 1872.

[4] Que faire? trad. A. T., Milan, 1875.

up by several stories which, however, were far inferior. In 1849 Dostoyevsky was implicated in the Petrashevsky conspiracy, was imprisoned for five months in solitary confinement in the Peter Paul fortress, without any books or writing materials, and where, as he says, "he fed on himself." The fearful monotony was broken only by one of the custodians looking into his cell occasionally, and saying, "You are dying with tedium; well, one must suffer, Christ suffered!" This incident seems to have made a lasting impression upon the prisoner. Dostoyevsky was condemned to four years of penal servitude in Siberia, where he had abundant opportunities of observing the worst classes of criminals. For the greater part of the time a Testament was the only book allowed him. At the expiry of his term he was drafted into the army as a private, promoted to officer's rank in 1856, and subsequently left the army and came to reside in St. Petersburg in 1861. Here he set himself to the most difficult task of writing a description of his Siberian experience, which should be faithful and yet should not be suppressed by the censor. This he achieved in his Zapiski iz Myortvavo Doma.[1] Dostoyevsky's talent culminates, however, in Crime and Chastisement (1866), written, as well as The Idiot, Demons, The Terrorists, in the period 1865-1871.

Crime and Chastisement (Prestouplenie i Nakazanie) is the history of the conception, incubation, and execution of a murder, the criminal's attempts to escape justice, and afterwards his self-surrender and expiation. "For once the Russian artist has followed the western canon of unity of action; the drama is purely psychological, and lies in the conflict between the man and the idea. Men of science who make the human soul their study will read with interest the most profound study of criminal psychology which has been written since Macbeth; those who love to beguile an hour or two in morbid mental torture, will find their taste suited; the majority will probably dread the book too much to finish it."[2] In the year of its publication, 1866, it was the talk of all Russia.[3]

[1] Buried Alive; or Ten Years of Penal Servitude in Siberia. Translated by Marie von Philo. London, 1881.
Le Crime et le Châtiment, trad. par V. Derély, 1884.
Humiliés et offensés, trad. E. Humbert, 1884.

[2] E. de Voguë, Le Roman Russe.

[3] A Moscow student assassinated a pawnbroker, with circumstances very similar to those conceived by Dostoyevsky.

Other works of Dostoyevsky, though not maintaining the level of those previously named, are Podrostok and the Brothers Karamazof. Towards the close of his life he published the serial Author's Diary, a kind of Miscellany. The whole of Russian literature is deeply tinged with sadness, but no more sombre and terrible writer is to be found in it, or perhaps anywhere, than Dostoyevsky. There can be little doubt that his captivity and early sufferings unhinged his mind. Like several other Russian authors, his closing days were clouded with the deepest dejection. At nightfall, he says, a mystic dread falls upon him.

His funeral, which was nothing less than a national event, best showed how deeply his work had affected the hearts of his countrymen.

Upon the appearance of Dostoyevsky's earlier works, Tourguenief had been loud in his expressions of admiration and sympathy. Memoirs of the House of the Dead had elicited his special praise, but subsequent divergence of views and Dostoyevsky's jealousy alienated his sympathy nor could he admire the hyperæsthesia of this "psychological mole." Tourguenief readily encouraged and aided young writers, and was habitually generous to possible rivals, and it was in such expansive spirit he recognized the promise and admired the merits of Tolstoi's earliest productions. Feeling his death was at hand, Tourguenief wrote thus to him: "I write expressly to tell you how happy I am to have been your contemporary, and to make you my last and most urgent entreaty. Resume, my dear friend, your literary labours! You have this gift from there whence all we have comes. Oh! how happy I should feel if I thought you would do as I ask My dear friend, great writer of our land of Russia, grant me this prayer!" Born in 1828, Count Leo Tolstoi passed his early years on the patrimonial estate near Toula, under the care of foreign tutors, and thence went to the University of Kazan. With his brother he entered a regiment of artillery, then (1851) stationed in the Caucasus. Here he probably composed his Cossack Tale.[1] The

[1] The Cossacks, a tale of the Caucasus in 1852. Translated. Lond., 1878. Tolstoi, who was on service in the Crimean war, describes the scenes he witnessed in his works, "Sevastopol in December—in May—in August" (1853-60). In "Childhood—Adolescence" (1851-53) and "Youth" (1860-62), he has given some reflection of his own mental development gradually tending to scepticism. Childhood and Youth. London, 1863. Other works are The Felling of the Wood, The Happiness of the Family, Two Hussars, Albert, Lucerne, Three Deaths,

work bears traces of Byronism, which does not extend to Tolstoi's later works, which are realistic, and in which he consistently discards style, and even formal art. The hero, Olénin, perhaps a reflection of the author, is a young Russian officer, who, tired of the artificiality and conventions of civilized life, seeks new sensations and more powerful excitements in the romantic region which had inspired Lermontof and Poushkin. He falls in love with Marianna, the daughter of his Cossack host; but he is doomed to disillusion and disappointment. The difference between the heart of the civilized European and that of the Asiatic, as well as of the falseness of the Oriental types drawn by Western writers, is brought out.

War and Peace (1872),[1] reaching 1,800 pages, is less a novel than a panorama of Russian society during the wars with Napoleon (1805-1815), in which Tolstoi's father bore a distinguished part. But it is a panorama in which each figure is limned with the finish and detail of a miniature; in which historical personages, *e.g.*, Napoleon I., Alexander I., Koutouzof, Speransky, occupy almost as much canvas as the imaginary characters; and in which the slight thread of narrative serves to link together chapters of history, politics, and philosophy.

In Anna Karenin (1877), Tolstoi in very similar style presents a picture of contemporary Russian society. The work appeared in fragments in the Viestnik Evropy, and occupied the author for several years, being completed only in 1877. It includes the history of an adulterous *liaison*, the blame for which seems mainly to be laid to the neglect and indifference of the husband absorbed in ambitious schemes, but who eventually recognizes his fault, and forgives his wife.[2] The story embodies an indirect plea for the absolute indissolubility of marriage which the author maintains explicitly in subsequent works. Tolstoi has written a "Confession," but besides this his novels must largely reflect the workings of his own mind. He has shared the experience of so many of his lettered countrymen, of the nihilistic void of despair,

Nikolinka. He has recently written a number of short stories of an allegorical character, which are distributed among the poorer classes.

[1] La Guerre et la Paix. Roman historique, traduit par une Russe. 3 tom., Paris, 1884 and 1845, 8vo.

Katia. Traduction du Comte d'Hauterive; Paris, Perrin et Cie, 1886.

[2] Anna Karenine, traduit du Russe. 2 tom., Paris, 1886, 2nd ed.

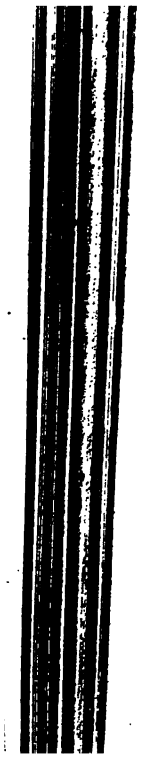
he has also felt like many of them a mystical or religious reaction. Eager to clutch at anything tangible in the sea of bewildering doubt and negation, he has apotheosized the peasant in his stolid endurance and uncomplainingness as a type of duty, of action, superior to the man of thought. He puts his principle into practice. During his long retirement in the country, he spent much of his time working at manual labour, wasting and contemning his own gifts, and heedless of Tourguenief's farewell appeal. Like Dostoyevsky, whose only book in his captivity was a Testament, he came to feel the power of the maxims of the Gospel, of which, however, his own interpretation is a wayward communistic travesty. With splendid arrogance he writes: "Everything tended to convince me that I had now found the true interpretation of Christ's doctrine; but it was a long time before I could get used to the strange thought that after so many men had professed the doctrine of Christ during 1800 years, and had devoted their lives to the study of His teachings, it was given to me to discover His doctrine as something altogether new."[1] He would abolish human tribunals, punishments, wars, and even forcible resistance to evil. Like Dostoyevsky, he exalts patience and resignation at the expense of reason, and at the peril of society itself, and preaches a mild anarchism. He shares, but interprets the characteristic Russian despondency, and sees in the dumb endurance and uncomplaining toil of the Moujick the best and truest Christian virtue.

Popular fiction at all times, but especially the modern novel, and, above all, for the reasons we have touched on under Dostoyevsky, is of inestimable value in judging of national character and temper. It is somewhat remarkable that while in France, Germany, and even North America a large number of Russian novels have been translated, comparatively little interest is evinced in England in the literature of the great nation whom we jostle at so many points of the world. The following are some of the works which have been chiefly used here, and will prove useful to the student desirous to follow up the subject:—

Galakhof, Istoria rousskoi Slovesnosti. St. Petersburg, 1880.
Porfirief, Istoria rousskoi Slovesnosti. Kazan, 1886.
Polevoi, Istoria rousskoi Literatoury. St. Petersburg, 1883.

[1] A French translation of a number of Tolstoi's short popular tales has been published by Perrin et Cie, under the general title, A la recherche du bonheur, which indicates vaguely their tenour.

Ralston, Russian Folk-Tales. London, 1873.
Ralston, Songs of the Russian People. London, 1872.
Rambaud, La Russie Epique. Paris, 1876.
Vesselovsky (A.), Zapadnoe Vlianie v-novoi rausskoi Literatoury. Moscow, 1883.
De Vogüé, Le Roman russe. Paris, 1886.
Dupuy (E.), Les Grands Maîtres de la Litérature russe au 19th Siècle. Paris, 1885.



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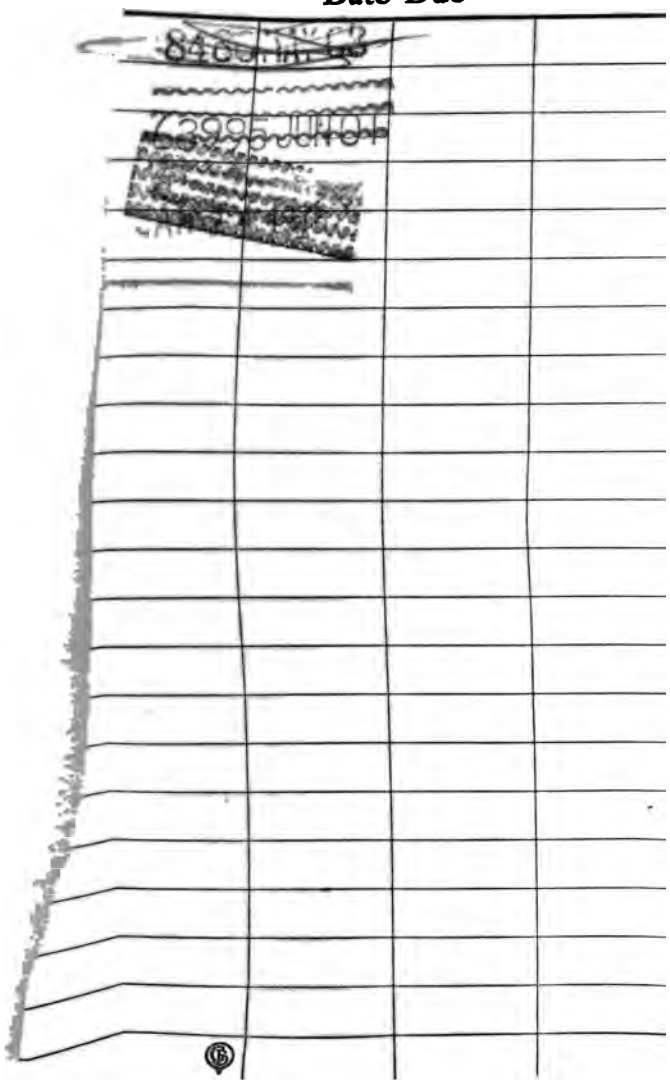
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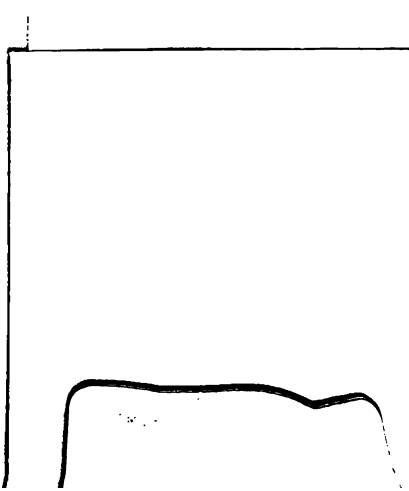
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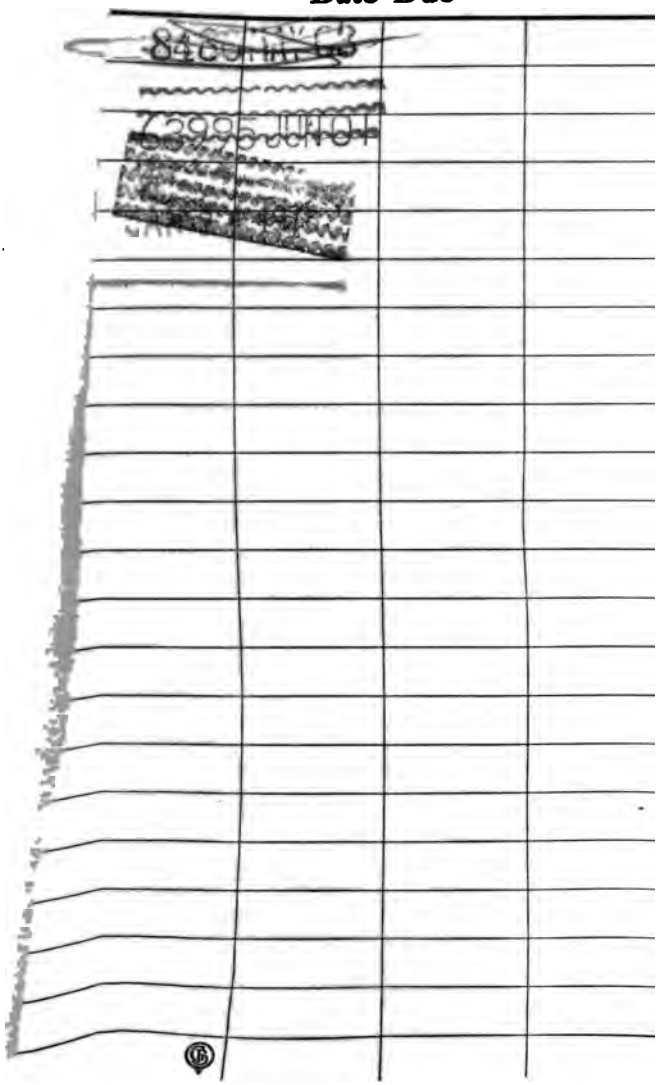
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